



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

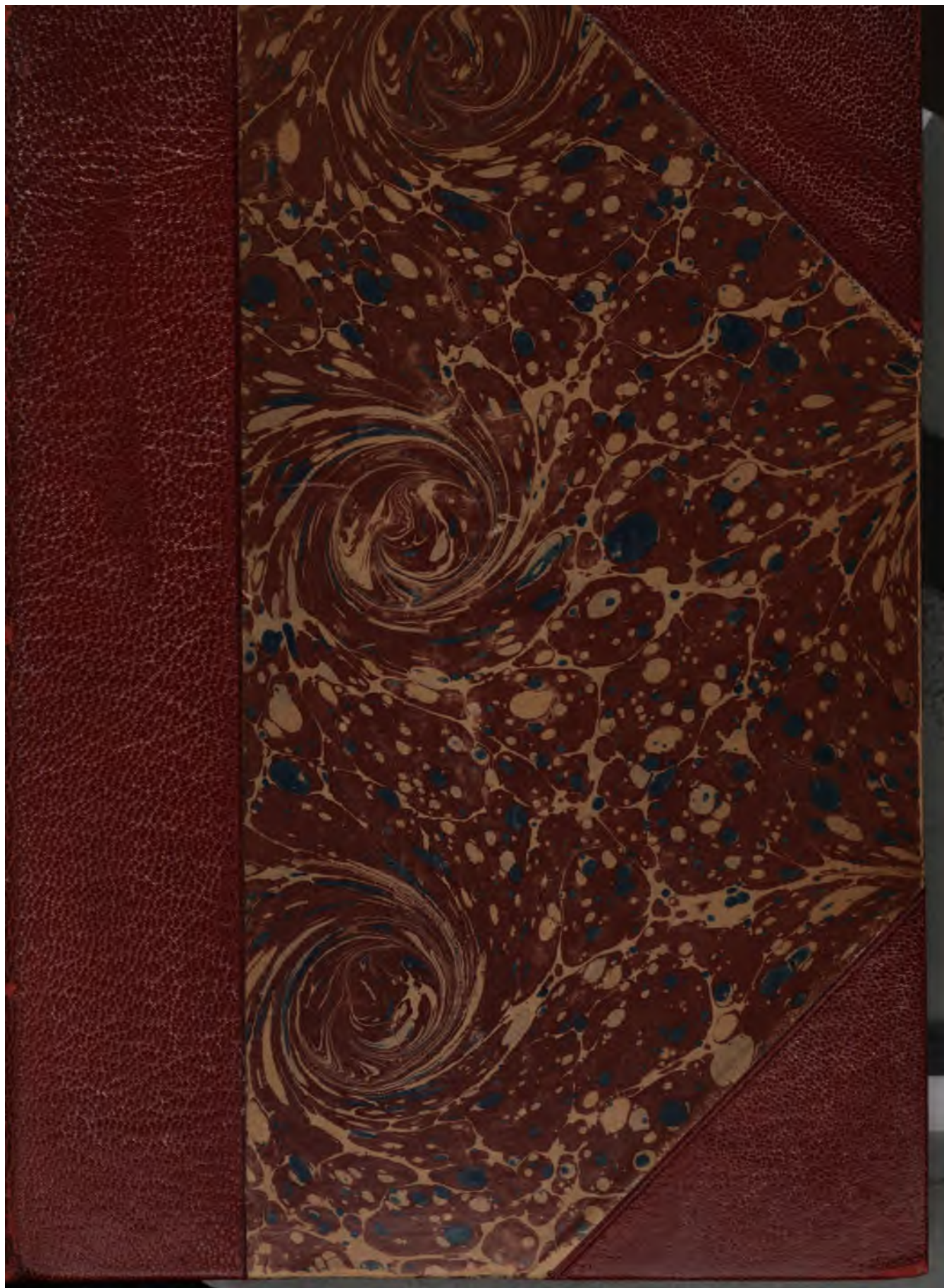
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

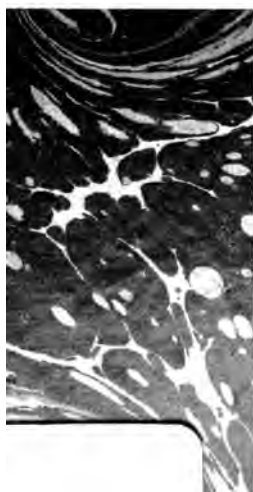
We also ask that you:

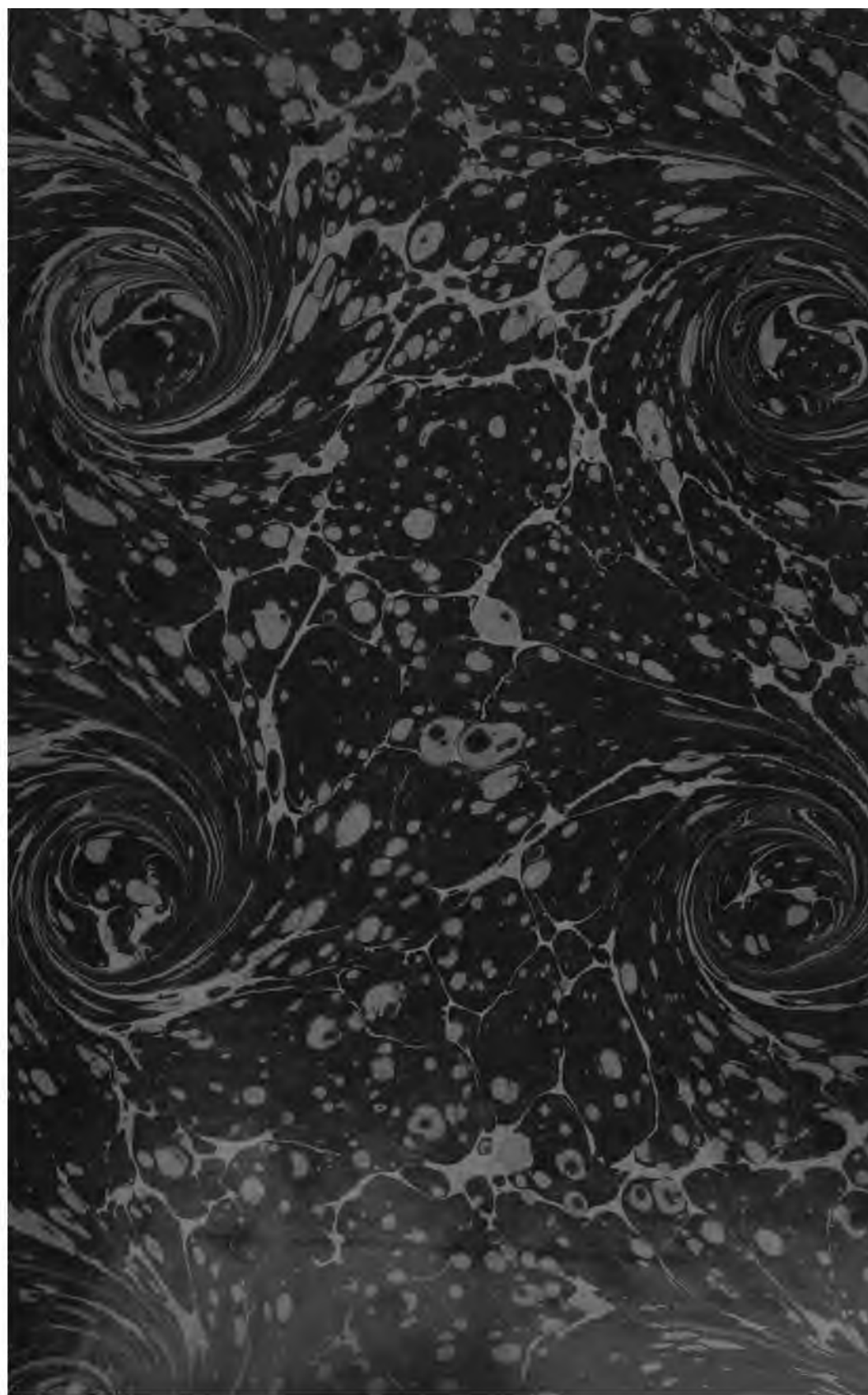
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>









To Miss Phoebe G. Holbrook

Without whose help
this work could not
have been done.

John Andrew

Care of the Library

Dec. 5, 1910.



J. WINFRED SPENCELEY



J. WINFRED SPENCELEY



J. WINFRED SPENCELEY

HIS ETCHINGS AND ENGRAVINGS
IN THE FORM OF BOOK PLATES



NEW YORK
PRIVATELY PRINTED
1910

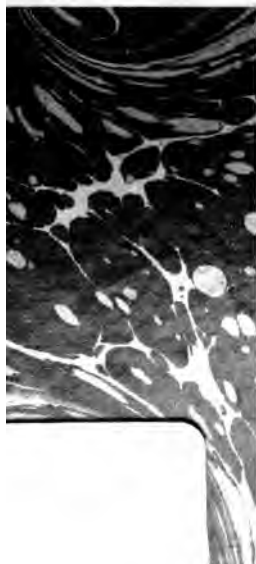
**COPYRIGHTED 1910 BY
J. M. ANDREINI**

**THE TORCH PRESS
CEDAR RAPIDS
IOWA**

I HEREBY CERTIFY THAT THIS EDITION IS LIMITED TO
ONE HUNDRED COPIES PRINTED AT THE TORCH PRESS,
CEDAR RAPIDS, IOWA, AND THAT THE TYPE WAS THEN
DISTRIBUTED

Luther A. Brown

PRESIDENT



J. WINFRED SPENCELEY

BY CLARE HOLBROOK SPENCELEY

Seldom absent from my husband's work table was a little brown card, bearing the motto,

"Blessed is the man who has found his work."

How often, as leaning over his shoulder to watch the progress of some plate, has my eye caught sight of the little card, and my heart murmured, "Amen!"

Truly *is* he blessed who has found some form in which to express his ideals; a work that uplifts and inspires, giving to its creator that sublime enthusiasm that brings him into closer sympathy with God and man.

It is not the enthusiasm of genius, whose concentrated force turned in one direction rises to supreme ecstasy; but the gentle radiance, more diffused but springing from the same source, that means happiness and wider understanding.

Much has been said of Mr. Spenceley as an artist, and many have hinted at the personality of the man as portrayed in his book-plates; but few can know so well as I, the beauty of his nature or the strength of his spirit, and I shall never cease to be grateful for the privilege of knowing him so intimately.

Often, while bathed in the cosy glow from our wood fire, while the fitful shadows made fantastic inroads into the circle of light, have my eyes wandered to the long figure reclining

J. WINFRED SPENCELEY

in the Indian wicker chair, gazing into the glowing embers and lost in dreams.

I would note the high broad forehead, the aquiline nose thrown into sharp relief against a background of shadows, the straight firm mouth and the strong square chin. The head of a thinker and idealist, but one whose outlines expressed power and great strength of character.

It might be that in my fond enthusiasm I would give voice to my thoughts and feel a slightly mischievous delight at his annoyance, for I have never seen a man more sensitive to personal reference. He had a particular shell he retired into when the subject became in any way personal, but the charm to bring him from his formidable stronghold was to make some appreciative reference to his work.

A Nature lover and a wanderer, he was constantly exploring new fields, and Mexico especially attracted him. He could never resist the charm of its antiquity and colour and many a bit of pottery or old china did he bring back from his travels there. Many a time have I seen his glance rest on a treasured *serape* and his face light up at the beauty of its soft rich colouring. Again he was back in memory to the land he loved, living over with sensuous delight the long sunlit days and feeling the serene peace Mexico ever held for him.

Was he again sitting in the sunlit *plaza* sipping *chianti* and listening to the musical plash of the fountain, punctuated now and then by the deep solemn notes of the Cathedral bell striking the hours in tones that reminded him of a sweet sad faced nun? Was he again revelling in the tropical luxuriance of foliage, the riotous profusion of colours and the heavy fragrance of the moist warm air while above soft cloud masses hung in a pale blue sky?

To Miss Phoebe G. Holbrook

Without whose help
this work could not
have been done.

John Henry

Dec. 5, 1910.

Dec. 5, 1910.



J. WINFRED SPENCELEY

J. WINFRED SPENCELEY

THE RANGE OF HIS ART

The range of Mr. Spenceley's art was so varied and exhibited itself in so many ways that his art naturally appeals to a great constituency.

Contrast for instance the majestic Cathedral nave of the Garfield (33) with the severe simplicity of Graycroft (163) — or the ideal orientalism of his own (18) or the R. O. Smith (4) with the dignified austerity of Davenport (194) or Mitchell (206) and you can readily see the wide range of his art as shown in his book-plates.

His heraldic achievements and mantling have been much admired by the experts in this country and abroad.

His library interiors, especially those which have glimpses of the outside landscape, are particularly happy in their composition and perspective. Above all, his out of door sketches have given the best motives for his landscape engravings and very few artists, in this or any other country, have attained to the beauty and charm of his bits of scenery, as shown in miniature or otherwise all through his book-plate work.

His free use of the etching needle on his landscapes avoided in a large measure the harshness of line engraving and produced that placid serenity which is so characteristic of his book-plates, whether they are entirely or partially a landscape.

HIS ENGRAVINGS OTHER THAN BOOK-PLATES

Before Mr. Spenceley engraved and etched book-plates he was for several years engaged in the production of small commercial engravings for business or social purposes, as well as in the illustration of certain publications issued by his friends in or near Boston. During this period he etched from nature

BOOK PLATES

those exquisite vignettes which were to illustrate "Estelle" but which for some unknown reason were used for other ends. The original studies are still in existence and some of them have given to Mr. Spenceley the basis for some of his beautiful plates.

Later on he engraved a souvenir for the Society of Iconophiles dinner (various states), some head-pieces for the Riverside edition of "*Voyage autour de ma chambre*," a graceful wreath title page for Dr. Dixon's "*Ex Libris Series*," the elaborate title page for the seventh year book of the Bibliophile Society (sundry states), as well as the Trinacria, the Lamb medal, the seal and Hopson's title page adaptable to all the later issues of the Society and the fine plate of St. Gaudens's Statue of Admiral Farragut, which was the last important engraving in which he was engaged and of which there exist several interesting working proofs.

No record of his miscellaneous work can be made at this time—it is only that of his art in the form of book-plates that has been attempted in the following pages.

WHAT THE RECORD IS

This record embraces all the proofs and states which it has been possible to gather—proofs and states either received from his hands or acquired from his estate—and a few prints have been added to illustrate the last condition of the plate.

It is a record made as a loving tribute to the memory of the late artist and as such I beg to dedicate it to all who remember and honour him. In the nature of things it is not—it cannot be—a complete record of Mr. Spenceley's book-plate work. It is as complete as it can be made at this date without the aid of other collectors who may in future add to our know-

J. WINFRED SPENCELEY

ledge of the artist's productions. Imperfect as this list may prove to be, it has been the labour of many months and it owes its existence solely to the constant encouragement of Mrs. Spenceley to whom I hereby tender my heartiest thanks for her continued help. It was at her instance, also, that Professor La Rose kindly undertook to describe the recent heraldic plates. His name appears under every description prepared by him, including about a dozen which were originally described in or about 1905 for Mr. Spenceley and which were revised by him and found at his death as they now appear for the first time.

ABOUT THE TROUTSDALE CHECK-LIST

Professor Pierre de Chaignon La Rose in "A Descriptive Check-list of the Etched and Engraved Book-plates of J. Winfred Spenceley," published in 1905 by the Troutsdale Press, Boston, described in detail one hundred and thirty book-plates, and he did it in such a masterly manner, with such a high appreciation of the artist's work, that it would be an entirely supererogatory labour to enter into any matter concerning those plates, were it not for the fact that the descriptions refer in most instances to one state of the plate only — that state which Professor La Rose received from the artist for treatment.

About six plates in the total of one hundred and thirty are noted with varieties, whereas there is hardly a score of plates which are known to-day to collectors in one single type. This abundance of states is more marked in the later productions.

The final state — that generally seen in the small print — is the state best known to the public, and artists, as a rule, sign and distribute this last state in proof form, only — in

BOOK PLATES

pursuance of an idea that public interest does not go beyond that. It is only after continued persistence that artists consent to sign and dispose of early states and then only to special clients who can, in the artist's judgment, appreciate such preliminary or outline engraving.

This accounts in great measure for the absence of any mention of the interesting series of states or working proofs existing before the final plates of Garfield (33), Spenceley (18), Prescott (43), Holbrook (30), to speak of only a few. It is worthy of remark in this connection that collectors who received certain signed proofs of the different states of the above named plates and many other plates, have found many intervening states of the same plate — here recorded as preceding such and such a signed copy — the inference being that such intervening states were not considered by the artist as sufficiently interesting to sign and dispose of as independent states — although they are an important addition to our knowledge of the artist's painstaking way of working on his coppers, and furnish a complete concatenation of his ideas in carrying out the problems of composition and artistic grouping that he had to deal with.

The foregoing is the only valid excuse for intruding upon the field so well covered by Professor La Rose.

ABOUT WORKING PROOFS

It is to be noted that all proofs of states preceding the final state of the plate are generally considered of greater rarity — in some cases only one proof being known to have been taken — and that they are therefore interesting in more than one point.

The artist signed twenty-five to thirty proofs of his final

J. WINFRED SPENCELEY

work — very seldom he signed fifty proofs from the copper before it was steel-faced for the purpose of printing small impressions — and he persistently refused to sign impressions from the plate after it had been steel-faced, as he did not consider such impressions as artist's proofs worthy of his signature.

The artist discouraged any attempt to let large paper impressions of his plates pass as artist's proofs and only one case is known where he deviated from the rule of declining to sign them.

There are a few cases where the original engraving has been changed — either in the engraving of the plate or in its name — without the artist's knowledge — and of such only small prints exist.

THE ARTIST'S PRIVILEGES

Mr. Spenceley declined invariably in his dealings with private firms or clients, to waive his right to hold for himself and friends a limited number of his proofs from his work — six to ten proofs — and this stand was so persevered in that he often preferred not to execute the commission, rather than to surrender what he considered his rights as an artist. Here is a copy of part of a letter he wrote to a prospective client:

"I always have kept half a dozen proofs for friends who are particularly interested in my work and whose criticism or approval I value. This has always been the engraver's privilege and one that I have enjoyed."

Some of his plates were kept private — that is to say — their names were not divulged — for a long period, for special reasons and at the special behest of the owners or their agents — but all of them are now known and described.

BOOK PLATES

JOINT WORK WITH EDWIN D. FRENCH

Three of these plates were engraved in connection with the late Edwin Davis French, our artist's esteemed friend and adviser. One, the Smith (51), was engraved solely by Mr. Spenceley, faithfully reproducing a pen and ink sketch of Mr. French. The second, the Stickney (52), was outlined and partly engraved by Mr. French and finished by Mr. Spenceley with the exception of Hermes's head which was subsequently engraved by Mr. French. The third was the Washington County Free Library (204), an electro of which was furnished by Mr. French's estate with the original border and a new portrait, for Mr. Spenceley to consolidate and finish, which he did in January, 1908, to the satisfaction of all concerned. The correspondence between the late E. D. French and our artist in connection with the two first mentioned plates is exceedingly interesting. The first letter from E. D. French is as follows:

THE HENRY A. SMITH PLATE

"Jan. 19, 1899—The inclosed design was submitted to a customer two months ago, and he has decided to have it engraved. Can you help me with it? How much would it be worth to engrave or etch (so that it would pass as an engraving) same size as design? I really know nothing of your prices, or the prices that commonly obtain in the trade. This order comes through a book firm, and I dare say I put the price too low, but of course I would not ask you to do it for less than you can afford, and for that reason I make no offer of any definite price to you. In case you undertake this, it will probably be best for neither of us to sign it, or claim it in our lists! The collectors can puzzle it out to suit themselves."

J. WINFRED SPENCELEY

The second letter is dated January 23, and reads partly as follows:

"As to the Smith plate I will tell you frankly that I was limited to \$22.50 and intended to give them (——) a very simple affair for that price, but doubtless in making the design I gave them a more elaborate plate than I intended. If you can engrave the plate for \$18. — or \$20. — I shall be glad to have you. Probably the spacing of the letters in the name will want some regulating, and if you can use etching to any advantage in saving work, do not hesitate to do so."

The third, dated January 28, simply said:

"I shall be glad to have you send me the plate when completed with a proof, if convenient. I do not anticipate that any changes will be needed."

The fourth and last letter reads thus:

"February 5, 1899—I received your letter inclosing the Smith plate yesterday morning and the proofs last night. It seems to me that it is in every way satisfactory, and I have no doubt that it will be quite acceptable to —— and their customer. I was limited in cost to \$22.50 on this plate — I wonder they did not say \$22.49 like the Department Store people! — as I think I already wrote. I inclose check for \$18. — and if you think I am too greedy, don't hesitate to say so. I shall be glad to have you accept the sketch, if you care for it, and I shall be delighted to retain the design for the Butterfield plate, as you kindly permit me."

In this pleasant way the two artists transacted their first business and had their laugh at collectors and dealers.

BOOK PLATES

Now as to the extent of the proofs which have come to the knowledge of collectors, the record is this:

First state with signature of J. W. S. Sc. under the frame — on thin Japan paper.

Second state with the signature erased and a few dots and lines added to the engraving — of this state there are three distinct sets of proofs:

a—on white porous paper with this pencil note on back—

"This is the only proof signed

by both artist and engraver sgd J. W. S."

b—on heavy cream, laid, batonné paper — the set signed by J. W. S.

c—on Japan paper — the set sold by the Estate E. D. F.

THE STICKNEY PLATE

The letters from E. D. French on the Stickney plate, begin on February 5, 1899:

" . . . Now, I don't know if you care to undertake any more work for me: if you don't say so frankly, and I will not be offended. I inclose a drawing I made several months ago for the Chicago Historical Society, or rather for Mrs.—— who gives the plate, I believe. Mrs.—— objected to the "Accession No." and "Shelf No." on the original drawing, which I modified as appears on the tracing. I have the plate partly engraved, and would like to get you, if you are so disposed, to go on with it. The bead border around the edge is completed, and considerable of the rest laid out, as the lining of the ground

J. WINFRED SPENCELEY

at the top, and the upper tablet with inscription is nearly completed. The violin and flute are two important features, which I am anxious to have well and correctly brought out: my drawing is of course very bad: I had intended to photograph a violin and flute in the position shown and work from that. The organ pipes should go back more also. Perhaps you had better leave the Hermes until the last and let me finish it, if I get well enough. My intention was to keep the shading very light on the scrolls: that is engraved with very few lines."

This was followed by the sending of the copper Feb. 11, 1899, with this:

"I will send you by express to-day or Monday the Edward S. Stickney plate, and ask you to go on with the engraving, if you will kindly do so. It is likely to be some time yet before I can seriously settle down to work again. I should like you to have the violin and flute come out well, especially the latter: Mr. S. was an amateur flute player of some ability, they tell me. I am not sure whether it would not be better to put in the diagonal lines and dots in the background, or whether we can get enough 'vibration' out of the lines cut (a little wavy, broken and irregular) all in one direction. As to the matter of price, I shall have to leave it altogether to you: you can keep some account of the time you put on it and send me the bill for what that time ought fairly to yield you: it would not be easy to estimate what proportion of the work is already done. I agreed to do the plate for \$75.—, but the change at the top makes more work, which I suppose must be my loss. They are very particular that 'Elizabeth' should be spelled with a Z.

BOOK PLATES

I made it S in the original drawing, after copy furnished me."

In the third letter dated Feb. 26, 1899, Mr. French says:

"I think perhaps it will be as well not to use etching on the figure of Hermes in the Stickney plate — unless you have already commenced to do so. I think that in a few days I may feel well enough to do a little, and if you leave that figure, I will finish it up with the graver."

The fourth letter has this paragraph: March 13, 1899:

"I received your letter of the 10th, and the proof of the Stickney plate, which is very satisfactory. Kindly send me the plate by Express (collect), and as soon as I feel a little stronger I will finish the Hermes, and submit proofs to customer. I inclose check for \$25.—, the amount you mention, and hope that you have made it enough to fairly remunerate you for your trouble and time. I also thank you very much for helping me out with the plate."

And thus another episode closed between the two artists. No attempt was ever made by the late E. D. French to suppress information as to Mr. Spenceley's share in the completion of this work and the recorded states of this plate are as follows:

First state — as it was sent by E. D. F. to J. W. S. — upper portion partly engraved, including name tablet — the rest outlined — sgd by E. D. F.

Second state — as it was advanced by J. W. Spenceley who writes in pencil: "This Stickney plate was commenced and about half completed by Mr. French,

J. WINFRED SPENCELEY

when on account of illness he asked me to complete it, excepting the Hermes. This proof shows the plate as I left it. Signed, J. Winfred Spenceley."

Third state — with Hermes retouched.

The two first states were preserved to collectors by Mr. Spenceley who disposed of them in 1907 to a friend who distributed them among collectors.

THE HAGERSTOWN PLATE

The Washington County Free Library plate was finished in January, 1908, and a few sets of proofs were then or soon after distributed among the friends of the late artist. Without entering into the matter of the various essays of the portrait made for this plate by Mr. French, and commencing the record of proofs from the accepted portrait, the following are to be noted:

First state—Portrait accepted — stamped by Mr. French, Sep. 8, 1905. This date refers to date of finishing the engraving — The acceptance was made probably after the death of Mr. French.

Second state—Electro plate from which the proof was pulled with this pencil note: "Electro plate by E. D. French. As it came to me to complete portrait and background. Signed, J. Winfred Spenceley."

Third state—Proof with this pencil note: "Proof of electro as completed by J. Winfred Spenceley" autographed.

This was the third and last book-plate with which the names of the two artists were connected. Mr. Spenceley identified himself so well with Mr. French's art that it is difficult

BOOK PLATES

for anyone to distinguish where one left and the other commenced the engraving, were it not that we have in a concrete form the exact place where they separated. The Smith plate was engraved following line by line and dot by dot the French design and was a source of great satisfaction to Mr. French to see his drawing so faithfully carried out.

FRENCH AND SPENCELEY FRIENDSHIP

The acquaintance of the artists began in 1897 but not till 1899 grew to terms of friendship, ripening into intimacy. This gave rise to a series of exchanges of each other's work which never ceased until the career of the elder artist closed in 1906. Their correspondence is brimful of generous appreciation and it is remarkable for the absence of that professional jealousy the existence of which, we are told, mars the relations of artists everywhere. Edwin Davis French was a prince of generous souls and his charming letters of praise, advice, hints and criticism were at once very valued and esteemed by the younger artist. The sincerity of both praise and criticism is so transparent and has thrown so much sunshine on the path of a struggling artist, that it may be of interest to quote some of his remarks:

Sep. 21, 1897—"The Hewins and Holbrook proofs are very beautiful, especially the latter."

Nov. 20, 1897—"I don't *quite* like the two last plates, that is not so well as the Andrew Smith. The Butterfield has charming bits in it, however, and the Van Zandt is beautifully executed and is very effective."

April 4, 1899—"The bit of landscape etching is charming in composition and execution and the Bessie W. Hastings is really a very beautiful plate — one of the best

J. WINFRED SPENCELEY

you have done, I think. The design of the Hammond plate does not appeal so strongly to me, but the owner may be congratulated on having it interpreted in an artistic way instead of making a crude process affair of it. And the Thébaud plate promises well. The first thing that occurred to me if you will pardon me for suggesting it — is that the buildings in the distance do not go far enough — it lacks atmosphere — seems too much like an interior. I remember that the original etching had somewhat the same fault. In the arrangement of the design, I think I should have made the scrolls issuing from the shield, and the lillies worked in with them extending beyond — perhaps it would not be so easy to manage, on actual trial, however. It seems to me to be an extremely good piece of work and ought to be satisfactory to the dealer and his customer."

July 2, 1899—"Let me thank you for your proofs of the Peck, Pfaff and J. B. W. plates, in all of which you have done most excellent work."

March 2, 1900—"Allow me to congratulate you on the fine work you have put into the W. H. Perry Library plate. I like it very much, both in design and execution. The graver work is managed with great delicacy and expression, and the little view of the pyramids, with the clouds floating past them, is exquisite."

March 20, 1900—"Thank you very much for the package of proofs you sent me, which show much excellent work, and I think an improvement in many ways over some of your earlier plates. Your lettering is very effective and tasteful. I admire very much that little orchard scene, which comes out finely."

BOOK PLATES

June 8, 1902—"You know I always admire your charming little landscape pieces and find unusually good examples of that sort of thing in the central composition of the Truesdell plate and especially in the Whitney plate, after Goodhue's design, which I have before me."

July 29, 1902—"Your welcome letter of the 24th has reached me, and also the proofs, which I admire very much. The charming bit of landscape in the etched Maud Teahon plate especially attracts me, but I also am greatly pleased with the interesting way in which you have framed the lozenge in the Marie Winthrop plate. If the B. L. Welch does not appeal to me, it is only on account of conditions that were doubtless imposed upon by your client. They are all effective, yet simple and without that over-elaboration which I find it is so difficult to avoid in my own work."

Aug. 9, 1903—"I am very much pleased with the proofs you have sent me. The Winthrop is a charming little armorial, and the arrangement of the name is especially dainty, and does not suggest crowding. Mr. Palmer sent me a small print of his plate—a most excellent composition. The Hoyt and Knox plates are very beautiful pieces also."

Sep. 18, 1903—"I thank you very much for the proofs, which to my mind show constant improvement and increasingly beautiful effects—in the A. C. James for instance, the effects obtained from the combination of etching and ruling in the views of the yacht and square-rigged vessel are really exquisite, as well as many other details of the plate. I also particularly admire the Bowen plate, and the Finney, especially its landscape."

J. WINFRED SPENCELEY

June 14, 1905—"I want to thank you very much for the copy of the book — the list of your book-plates — and the beautiful signed proofs you so kindly sent me. I note again those charming bits of landscape which you render so well, in the Brewster and Robinson plates, and especially the varied setting of the arms in the Lauder plates — the arrangement of the Forbes with the various agricultural emblems surrounding the lozenge — a chevron on a lozenge *is* a difficult problem — the two University plates — the Michigan and California — are especially fine — and the Holbrook admirable in its execution."

Sep. 10, 1905—"Mrs. Lee's new plate is a very beautiful one — a most exquisite bit of landscape. Your little plate for Mrs. Smith also, I like very much. The Manzo, too is a very dainty arrangement, and an outlandish name withal. The Herrin is a particularly fine plate and I like the etched landscape for Mrs. Dixon and the Linda Thomas which I fancy is even more effective thus printed with red ink than it would be in black."

July 18, 1906—"Yes, the proofs are most excellent. The Architecture-Harvard plate must have been very tedious to do, in the same degree as I can imagine the pleasure you had in the exquisite bit of landscape in the Knowles. The two armorials please me very much. In the Harkness the crest, a ship torn by the tempest, is nicely placed and the continuation of the wave feeling out into the background, yet not obtrusive enough to destroy the conventional effect, is a very happy feature of the composition. You have made a beautiful arrangement of the Lydig arms."

And the final generous recognition of a fellow workman's

BOOK PLATES

talent is shown in this last letter from Mr. French dated August 26, 1906:

"Really, such prospective clients of mine who get weary of waiting for me and turn to you, may be thankful that there is a limit to my capacity for work, and congratulate themselves on the result, when they get such beautiful work as your recent plates seem to me. I fancy it would be less difficult for you to design and engrave a 'French' book-plate than it would be for me to produce a 'Spenceley' with one of those charming etched views."

Alas! the younger survived the elder artist but two years, during which interval Mr. Spenceley, weakened by the ravages of the malady to which he finally succumbed, was not able to devote all his time to the production of the beautiful work which Mr. French admired so much.

EXCLUSIVE USE OF SPENCELEY DESIGNS

It is to be remarked in looking over the list of Mr. Spenceley's plates, that very few were designed by other artists, since the record published by Prof. La Rose, — the elaborate Harvard-Department of Architecture by Frederick Harrison Hall — and the Bentley designed by Albertine Randall Whelan, being the most conspicuous exceptions. Prof. Palmer's beautiful symbolism was arranged by Bruce Rogers and the two Gage varieties were designed by Mabel C. Gage — all three were minor pieces of work as far as the engraving is concerned. This paucity of other artists' designs was mainly due to the difficulty of meeting the views of both designer and client in every particular. Not that our artist lacked the adaptability and pliancy required in such cases for there are conspicuous examples of his readiness to change his designs upon the mere

J. WINFRED SPENCELEY

suggestion of a client, but because there is bound to exist a divergence of opinions between the client and the intermediary, which no artist can with patience ever so great, attempt to reconcile.

A FRIENDLY HELPER

Mr. Spenceley has never, as far as our investigation goes, permitted his own designs to be treated by other artists and his reluctance in that respect has been the primary reason of the unwillingness on the part of his estate to have the present unfinished plates, to the number of six, completed by other artists. Four other plates in a more advanced condition were lettered and vignetted by a friendly hand after the designs of the writer, and the Memorial plate was similarly amplified and completed by the use of Mr. Spenceley's own monogram vignette.

SPENCELEY CHECK-LISTS

Mr. Spenceley's first check-list was published by the Troutsdale Press of Boston in 1905 and described nearly all the 135 plates therein listed. His second list was not descriptive and included plates up to Number 172. The third list included plate No. 204 and was not descriptive. The present list not only describes the plates, the description of which was omitted in previous lists, but it enumerates all the book-plates which are known to have been produced by the artist as such book-plates, as well as two which were engraved, but not used, as book-plates and six other plates partly engraved and left unfinished at the time of Mr. Spenceley's death. The numeration ends, however, with the plates actually used as book-plates.

BOOK PLATES

HIS SIGNATURE ON COPPERS

It is to be noted that some of his engravings of the period which I shall call his bank-note-period, were after designs of other artists and were not generally signed at the time; some were signed at a later period — some had the signature obliterated by the dealer or intermediary — and some owners of plates ignore to this day who was the actual engraver of their plates, although the Troutdale book in 1905 gave proper credit to the artist. The propensity of certain dealers to erase the name of the artist in order to receive for their firm undue credit, was checked in some manner by the artist in late years, by introducing his signature or initials in out of the way places in the plate — sometimes hidden with such success that it is difficult even with a magnifying glass to detect their place. This propensity, I am glad to say, has grown less and less marked of recent years, but we cannot expect it to disappear entirely among the commercially inclined when the Treasury Department of this great Nation erases the initials of the artist who designs its own coins.

J. M. A.

29 West 75th St.
New York, December, 1909

DESCRIPTIVE ALPHABETICAL LIST

ABBREVIATIONS

LPSP—Large size paper, signed Artist's proof

LPUP—Same unsigned

SPSP—Small size paper, signed Artist's proof

SPUP—Same unsigned

165—GORDON ABBOTT

Landscape — Pictorial

The main picture of this plate is seen from an open window on the tree bordered shore of the New England coast, with sea and islands in the distance. A lovely summery scene. Below the window there are books and parchments, under which a tablet bears the owner's name. A cockle shell and volute supports complete the base. A columnated top tablet is hidden by a scroll, with "Ex Libris" and a stag's head and antler and from behind the scroll issue suggestions of sporting articles—gun, fishing-rod and basket to right, Yacht Club flag and anchor are visible to left.

Sgd J W Spenceley Boston 1905

3¼ x 2¼

a—LPSP — full sign

b—LPUP — showing slight retouches

Print — no change

118—HERBERT SPENCER ALLEN

Described by La Rose p. 48 — Illustrated in red p. VIII

a—LPSP — red brown

b—LPP — sgd by both Spenceley and Hall — black

Print — no change

J. WINFRED SPENCELEY

200—JOSEPH MANUEL ANDREINI

Landscape — Pictorial

A double decorated frame enclosed by a thin line contains in the middle an elaborately framed circle fringed on sides and top with dense foliage, and allowing the eye to behold a formal Italian garden and villa with distant hills and a cumulus sky. The sides of the oblong are filled with rose and daisy garlands with cloud formation underneath. At base books and prints are grouped, to the left, while the owner's name in a three section scroll flutters at the right.

Sgd J W Spenceley 1907

3 x 1½

a—LPSP — first state — name riband plain background
— sgd J W Spenceley 1907

b—LPSP — second state — name riband toned

c—LPSP — balconies added to villa windows — black

d—LPSP — same in chocolate brown

e—LPSP — same in light brown

Print — no change from "c"

213—J M A (NDREINI)

Landscape — Deep Valley

Cedars and oaks are seen on the slope of a hill to the right, a valley to the left and distant hills in the background, capped by a cumulus sky.

Unframed — *Sgd J W Spenceley 1908*

An early proof sgd by J W Spenceley, has this quotation pasted on the back: "There is no deep valley but near some high hill — John Webster"

An open book at the left lower corner, is surrounded by convulvi and on three sides appear the initials of the owner in old Caxton fashion

3 x 2¼

a—LPUP — first state — not sgd

b—LPUP — same state with color additions

c—LPSP — same state — better impression — on thick

BOOK PLATES

cream paper with quotation pasted by J W S on sending proof to owner

d—SPUP — first trial proof in Boston — with signature
J W Spenceley 1908 — small paper — no letters

e—LPUP — same state on large paper

f—LPUP — trial proof in N Y — one of 5 — on white paper

g—SPUP — first trial proof with letters — on white paper

h—LPUP — final proof in Japan paper

Print — no change

* See note at foot of 210

210—KENNETH MINIUS ANDREINI

Landscape

Steel etching. Low cottages are set in the midst of poplars and elms by the side of an old bridge connecting the two sides of a quiet pond, bordered with tall grasses and showing a few lilies in the foreground. The owner's name is at the base, flanked by an open book surrounded by rays and capped by "Ex Libris" at left and a miniature sea scene with a lateen-sail ship and distant land, at the right. Unframed.

Sgd J W S in open letters — an old signature; no date —
(189-?) $3\frac{1}{2} \times 1\frac{3}{4}$

a—LPSP — Early state of etching sgd by J W S with
paraphe — etching not sgd — black — no letters

b—LPUP — same state in light brown

c—LPUP — trial proofs after signature — one of 5 —
no letters

d—LPUP — trial proof with letters — on white paper

e—LPUP — final proof on Japan paper

Print — no change

J. WINFRED SPENCELEY

Nos. 210 to 213

* These four plates were left unfinished by J W Spenceley at his death and were retouched, lettered, vignettied and finished by another artist after designs of J M Andreini.

81—THE ALTON ROAD

Described by La Rose p. 31

a—SPSP — first and outline state — not sgd

b—LPSP — as described — sgd J W Spenceley Boston
1901

Print — no change

7—ALICE ROOT ATKINSON

Described by La Rose p. 3

a—SPSP — sign with paraphe — early — mounted by C
D Allen — sharp square impression of the plate

b—LPSP — round corners of plate — slight reduction
in size

c—print mounted by J W S and sgd with early mono-
gram

d—LPP — No. 2 of 15 proofs pulled Jan '09 — CHS

e—LPP — showing plate after cancellation

Print — no change from "b"

112—CHARLES RATHBONE BALLOU

Described by La Rose p. 45

a—LPUP — early state showing two trees in center oval

b—LPSP — with tall pine tree as described

Print — no change

21—GEORGE FOSTER BARNES

Described by La Rose p. 7

BOOK PLATES

- a—SPUP — early state — no frame — palette unshaded
 - b—LPSP — two thin line frame — palette shaded
 - c—print mounted by J W S
 - d—LPUP — No. 2 of 15 proofs pulled Jan '09 — CHS
 - e—LPP — shows plate after cancellation
- Print — no change

216—GEORGE FOSTER BARNES

Pictorial

This seems to have preceded plate 21 described by La Rose on p. 7. The symbolism is identical but its arrangement is different. A sunset scene with an ancient barque is seen through the foliage of large trees growing before the casement of an open window which bears, beneath, a winged palette with brushes. Tall script initials flank the picture which partly hides the middle initial, at the bottom of which is a bee, just above the owner's name in block caps. Both scene and initials have a conventional background of flowers and leaves.

Not sgd — not dated — (189-?)

2 x 2

- a—LPSP — as described — only sgd proof known
 - b—LPUP — same condition but unsgd
- No prints known

46—[ALBERT C. BATES]

Described by La Rose p. 17

- a—print — no proofs exist
 - b—SPUP — Jolliffe plate before lettering, with pencil note by J W S thus "Bates hand more to left"
- The Jolliffe fesse is entirely argent in early state
The Bates fesse has a thin line at bottom and slight shading sinister
The Jolliffe plate — finished state — has also slight shading — slighter than Bates

J. WINFRED SPENCELEY

189—CHARLES HARVEY BENTLEY

Pictorial

The headless form of the winged Victory stands on a rocky pedestal in the foreground of a rectangle and at her right is a tall pine showing half of its trunk and one graceful drooping branch. The shore of a low headland is seen in the distance, the intervening space being filled by a glimpse of the Pacific Ocean. A beautiful cumulus sky gives brilliancy to the whole. The toned panel at the base of the statue bears "Ex Libris" and the owner's name — four lines in all. At the right of this panel rise three larkspur stalks, on the first of which appears the cycled monogram of the designer of this vigorous plate — Albertine Randall Wheelan.

Sgd J W S Sc. 1906

4 x 1 3/4

a—LPSP — first state of plate — light — no initials

b—LPUP — shows slight retouches — sgd J W S sc
1906

c—LPSP — pine tree lighter — sgd as above

d—LPSP—pine tree much darker—sgd by both J W S
and Albertine Randall Wheelan, del

Print — no change

35—BILLERICA HISTORICAL SOCIETY

Described by La Rose p. 13

a—LPSP — as described — unsgd — petitioner's last
name in two lines "Chambe(rline)"

b—large print mounted — further shading inner circle
— last name "Chamberlyn" in one line — sgd J W S
'97

Small print — no change

217—BISHOP'S HOUSE, QUINCY, ILLINOIS

Armorial

This plate was made for the Right Reverend M. Edward
Fawcett, D.D., Bishop of Quincy, to be used as a letter-

BOOK PLATES

head: it has however, also been used as a book-plate.

Arms: Diocese of Quincy impaling Fawcett.

A—Argent, between two pallets wavy azure and debruising them in fesse, a cross-quadrant gules, thereon seven mascles conjoined, 3, 3 and 1, or.

B—Or, a lion rampant sable, debruised by a bend gobony gules and argent.

The shield ensigned with a mitre, a crozier and above them a Bishop's hat (green with six tassels at either side). Designed by Pierre de Chaignon La Rose.

Engraved, unsigned 1¼ x 1⅝ (La Rose)

SPUP — as described — not sgd — not dated (1907)

Print — no change

79—JENNIE PRINCE BLACK

Described by La Rose p. 30

a—LPSP — plate before scroll with lettering and toned border — unsqd

b—LPUP — same state with trial line frame

c—LPSP — as described

Print — no change

121—MORRIS & LENORE BLACK

Described by La Rose p. 49

a—LPSP — first state of plate — unshaded letters

b—LPUP — early state — much lighter

c—LPSP — as described

Print — no change

37—BOSTON BROWNING SOCIETY

Described by La Rose p. 13

a—LPSP — as above

b—print mounted — portrait of Robert Browning by Merrill

Print — no change

J. WINFRED SPENCELEY

BOWDOIN COLLEGE LIBRARY

Unfinished plate

The well known seal of Bowdoin is in the upper middle of the copper — $\frac{3}{4}$ of an inch below is the shield — azure — three martlets — chevron or.

The design shows that between the seal and shield and partly covering it, there was to be seen a beaded oval surrounded by oak leaves and acorns and in the center of the oval, the title—"Bowdoin / College / Library." Flanking the seal a ribbon rippled gracefully and on both sides of the shield there were books and MSS. resting on the panel with the inscription "The Gift of / Class of / 1908" with two tied wreaths of pine needles and cones. The frame was to be a plain three line frame.

Sgd "J W S 1908" on original drawing

Plate impression $5 \times 3\frac{1}{4}$ — Engraving $2 \times \frac{7}{8}$

a—LPUP — one of three impressions from the copper in its unfinished state — pulled in 1909

139—ROXANA ATWATER WENTWORTH BOWEN

Decorative with landscape

On a flat cartouche with scrolling, rococo edges, is etched, within a plain, nearly circular moulding, a delicate little landscape — an orchard with apple trees in blossom, backed by tall pines, between which one catches a glimpse of distant mountains. Above the cartouche ripples a ribbon bearing the owner's name, and below another with the motto: EN DIEU EST TOUT. This is all enclosed in a narrow bevelled frame. To the right, at the base — resting on the outer frame is a small pile of books; to the left, a jar of roses and lilies-of-the-valley.

Etched and engraved — sgd J W S 1904

$1\frac{1}{8} \times 2$ (La Rose)

a—LPSP — sgd J W S 1904

Print — no change

78—ELIZABETH HITCHCOCK BRAYTON

Described by La Rose p. 30

a—LPSP — as above

Print — no change

BOOK PLATES

150—ROBERT STANTON BREWSTER

Landscape

A richly moulded frame enclosing a landscape, with about two-fifths of the upper portion hidden by a broad panel on which is etched another scene.

An interesting problem in composition, very successfully worked out. In the chief picture one is looking down a quiet woodland stream bordered with the delicate birch and aspen foliage of early summer. In the middle distance the little river winds to the right and is hidden. The background is filled with a wooded slope. The upper picture shows a narrow walk along the side of a tree fringed meadow. The fields are chequered here and there with the long, slanting shadows of a summer afternoon. At the end of the meadow is the suggestion of a lake.

These two landscapes are altogether lovely. At the top of the frame is the motto: FIDE ET VIRTUTE. At the bottom a ribbon bearing the owner's name rolls above and to each side of a little beaded circle filled with a map of the Western Hemisphere, and resting on a loose garland of roses.

Etched and engraved; sgd J W S 1905 2 x 3 1/8 (La Rose)

a—LPSP — sgd J W S 1905

b—LPUP — shows shading in upper landscape

Print — no change

188—NATHANIEL HENRY BURT

Pictorial

An oval cartouche within a ribbon tied frame, bears the owner's name in three lines. Rose garlands indent the cartouche on either side and from the top issue wreaths of laurel surrounding an open book, resting on a lattice background — while at the bottom another cartouche of small size contains the rays of a lighted candlestick which stands on the edge of two shelves beneath and which are loaded with books and MSS.

Sgd J W Spenceley 1906

2 1/4 x 2 1/2

a—LPUP — first and outline state of the plate

b—SPUP — outline state with water-color additions for lettering, &c

J. WINFRED SPENCELEY

c—LPUP — shows engraving of above design — plus a torch under name oval — sgd J W Spenceley, 1906

d—LPSP — final state showing additional rays around torch-light

Print — no change

36—WILLIAM ARCHER BUTTERFIELD

Error in French motto: Les bons livres sont des bons amis
instead of "de bons amis"

Impression of plate $5\frac{1}{4} \times 3\frac{5}{8}$

a—LPUP — first signed state with the error

b—LPUP — same state with additions in pencil, &c

c—LPUP — shows slight changes

d—LPUP — with further changes — same error —
plate cut down to $3\frac{1}{2} \times 3\frac{5}{8}$

Corrected plate

a—LPSP — described by La Rose, p. 13

b—LPSP — same — sgd by both Spenceley and Butterfield

Impression of plate $3\frac{5}{8} \times 3\frac{1}{2}$

Large print — no change

155—EBEN MACBURN EYERS

Decorative

A well toned scroll, torn at various points, bears the owner's name in three lines and a smaller scroll above with a crest-like device of one of the Societies at Yale Univ'y. Behind this appear the ends of a golf stick and of a fishing line. Beneath these are seen three shelves well filled with books, partly hidden by the name scroll. The whole is framed by a simple line frame ornamented at the base.

Sgd J W S 1905

3 x 2

BOOK PLATES

a—LPSP—sgd J W S 1905

Print—no change

28—CHARLES E. CAMERON (I).

Described by La Rose p. 9

a—LPUP—trial proof 3d stage J W S—before letters or sign

b—LPUP—shows retouches—trial proof—4th stage

c—LPSP—as described

Print—no change

29—CHARLES E. CAMERON (II)

Described by La Rose p. 10

a—LPSP—first state of plate—not sgd—not lettered

b—LPSP—second state of plate—sgd J W Spenceley
Del Sc—lettered

c—LPUP—blue—trial proof with knife at belt of
Indian—'97 added to sign

d—LPSP—same state with beaver remarque

e—LPSP—sgd by both Spenceley and Dr Cameron

Print—no change from "c"

197—JACOB CHESTER CHAMBERLAIN

Decorative

In a circle in the center of a rectangular frame, one sees a map of the Western Hemisphere. The upper part of the circle is indented by an open book, with covers on which the National shield in two sizes can be distinguished just below a fluttering ribbon with "Ex Libris" and five pointed stars issuing over sprays of laurel. Below the circle, more books and parchments are seen partly hidden

J. WINFRED SPENCELEY

by another fluttering ribbon with the owner's name in three sections.

Sgd J W Spenceley (1907)

2½ x 1½

a—LPSP — first state — sgd J W Spenceley

b—LPSP — final state — darkening retouches

Print — no change

66—GEORGE S. CHAMBLISS

Described by La Rose p. 25

a—LPSP — as described

Print — no change

71—C. WILL CHAPPELL

Described by La Rose p. 27

a—SPUP — early state with pencil marks for additions

b—LPSP — final state as described

Print — no change

146—CHARLES W. CHASE

Book-pile, Pictorial

Two oak branches with leaves and acorns encircle a table and shelf on which are piled a group of books and parchments. An open book in the middle has a book-mark with the legend:

“MEMNHZO EMOT”

A scroll at the base bears the owner's name under “Ex Libris.” A well balanced, unframed plate.

Sgd J W S 1904

3 x 2½

a—LPUP — first state — sgd J W S 1904

b—LPUP — second state — shows shading additions

c—LPSP — final state — some shading in name tablet is off

Print — no change

BOOK PLATES

19—DAVID W. CHEEVER, M.D.

a—LPSP — described by La Rose p. 6 — the French motto reads "En Dieu es ma foi"

b—print mounted showing addition "JWS'97"

CHICAGO-SOUTHERN STATES ASS'N

Pictorial

Print only

This plate was engraved for a competition in 1905 and consists of four heart-shaped leaves hiding a beaded diamond frame. The leaves bear a spread-eagle issuing at top from a mass of grasses and grain-cotton plants and bales at left—barrels at a wharf, with tall masts in the distance—at right—and 1895 below sprays of laurel at bottom. The symbolical figure of Abundance with cornucopia and crown is in a middle diamond hidden by three ribbons bearing respectively: "Chicago" "Chicago Southern States Ass'n" and "Southland." Used by J W S as a sample and taken off by him in 1907.

No sign — no date

2½ x 3¼

173—ATHERTON CLARK

Landscape — Pictorial

A prettily moulded frame encloses a picture of the Mayflower riding easily at anchor, with sails hanging limp, near a wooded shore. The top of the frame is decorated by a cockle shell flanked by arbutus wreaths and at the base of the frame is the owner's name on a well toned tablet.

Sgd J W Spenceley 1906

2¾ x 2¾

a—LPSP — first state of the plate — sgd J W Spenceley 1906

b—LPUP — shows tentative improvements in name tablet

c—LPUP — shows lightened surface and change in name — lettering darkened and rosettes added

J. WINFRED SPENCELEY

d—LPSP — final state — darkened sky

Print — no change

39—ALPHONSO TRUMBOUR CLEARWATER

Described by La Rose p. 14

a—LPSP — first state — landscape behind portrait of gentleman

b—LPUP — preceded the sgd first state — lady's portrait instead of landscape

c—LPUP — second state with motto, name and sign

d—LPUP — third state with flowers and ribands engraved

e—LPUP — same state with pencil marks for additions

f—LPUP — shows the pencil suggestions carried out

g—LPUP — slightly retouched but Balzac still spelled Balsac, as on all the foregoing

h—LPSP — more retouching and Balzac finally correct

Print — no change

126—GIFFORD ALEXANDER COCHRAN

Described by La Rose p. 51

a—LPSP — first state of plate

b—LPUP — early state preceding the above

c—LPSP — final state

All the above proofs are on India paper

Print — no change

88—HENRY LADD CORBETT

Described by La Rose p. 34

BOOK PLATES

a—SPUP — photo-engraving — blank tablet — unframed

b—SPUP — same — framed with trial lettering — full face — slanting capitals — Ex Libris only

c—LPSP — “arranged by” — final state — double line — slanting capitals — Ex Libris 1902

Print — no change

167—JULIA FOLGER CORSON

Landscape

A charming etching picturing the rock and wooded coast near Nova Scotia with a point of land jutting to the right and making a sheltered cove with spruce and shrubbery suggested on both sides. On the top of the promontory is to be seen a cottage set in the midst of low woods. The calm sea and the cirrus sky indicate a fine state of summer repose. A lamp on a scroll at top and a name tablet at base, complete this pretty plate.

Sgd J W Spenceley Boston 1905

$2\frac{1}{2} \times 2\frac{1}{4}$

a—LPSP — first state of plate — light — open two line letters

b—LPSP — final state — much darker engraving — lettering horizontally lined

Print — no change

208—ELLEN JUDITH CRANE

Landscape — Pictorial

Within a beaded and decorated moulded frame, another frame is seen enclosing a river and woodland scene, with a boat and bridge in the middle distance. Above the inner frame “Ex Libris” is seen under an arch which rests upon the frame and hides a rose trellis, only visible at the corners. At the base, a group of books is seen behind a scroll bearing the owner's name and half hiding two open books encircled with laurel.

Sgd J W Spenceley Sc 1908

$3\frac{1}{2} \times 2\frac{1}{4}$

This plate is not quite finished

Proofs pulled after death of artist

J. WINFRED SPENCELEY

a—LPUP — as described

Print — no change

77—MINERVA CUSHING CROCKER

a—LPSP — as described by La Rose p. 29

Print — no change

207—CHARLES PELHAM CURTIS

Armorial

Crest only—a bull's head caboshed proper. Beneath it are

Ex Libris and the owner's name. In the lower right hand corner is the small craft-symbol of the firm of designers.

A two line frame encloses the whole.

Etched and engraved. Unsigned 3 x 2½ (La Rose)

a—SPUP — only proof known of this label printed during J W S's illness, summer of 1908 — not signed

b—small print — June 24, 1908 — shows slight retouching of the bull crest, specially in the horns — bent and dotted in proof — straight and lined for shading in print

FRANK WILKINSON—MARY GORTON—DARLING

Unfinished plate

a—LPUP — one of five trial proofs pulled in 1909 of the central picture — showing Cedar Hall — a Colonial residence with fluted Ionic columns — in a shell shaped oval — the name ribbon underneath — not engraved

Not sgd—not dated 1¾ x 1¾. Plate impression 4½ x 3¾

In the original drawing for this plate, the central picture is just beneath and partly hiding a point of land with cedar trees and two tents to denote the name of the place where the residence was situated — Indian Point — Hampton, Va. — The lower part of the picture was to bear the name of the residence just above a panel with the joint name of the owners and flanked by wreaths of roses. The

BOOK PLATES

whole was to be surrounded by a garland of laurel on a finely decorated and bevelled frame.

87—DARTMOUTH COLLEGE LIBRARY (I) (CHAMBERLAIN)

Described by La Rose p. 34

- a—LPSP — as described but sgd by "J W S sc" only
 - b—SPUP — slight change in engraving — signature of "F G M Del" added
- Print — no change

196—DARTMOUTH COLLEGE LIBRARY (II)

Armorial

In the centre, on a large shield, are the "landscape arms" of Dartmouth College, which cannot be blazoned in heraldic terms. In the upper left hand corner is a shield described by the Librarian of the College as that of Bishop Berkeley. The arms are: Azure, a mitre between three crosses pattée-fitchy argent; but as a matter of fact the Bishop of Cloyne bore: Gules, a chevron between ten crosses pattée argent. In the upper right corner is the shield of Legge, Earls of Dartmouth: Azure, a buck's head cabossed argent. Below at the left are the arms of Wheelock: Argent, a chevron between three catharine wheels sable. At the right, Webster: Azure, on a bend between a plate pierced by an arrow bend-sinisterways argent, and a demi-lion rampant ermine, a rose gules, seeded and barbed proper, inter two boar's heads erased sable. The four outer shields are connected by scrolling ribbons and branches of pine.

Etched and engraved.

Signed M D Bisbee del — J W Spenceley sc 1907

3½ x 2½ (La Rose)

- a—LPSP — first state of plate — sgd M D Bisbee Del
J W Spenceley Sc 1907
- b—LPSP — second state of plate — shading behind church spire
- c—LPSP — final state — shows slight retouches

J. WINFRED SPENCELEY

d—LPSP — same as above, sgd by both Bisbee and Spenceley

Print — no change

194—DAVENPORT ACADEMY OF SCIENCES

Pictorial

A marbled tablet with dignified lettering is enclosed within a decorative border. Its toned background heightens the effect of the outline allegory of torches on the sides, oak-leaved wreath at bottom and fruit garland at top, where a cartouche encloses an ancient lamp, below which is a ribbon with "Library of the" Beneath this ribbon is the center lettering: "Davenport / Academy / of / Sciences. / The Gift of / William / Clement / Putnam / MCMVL."

Sgd J W Spenceley 1907

$3\frac{1}{2} \times 2\frac{3}{8}$

a—LPSP — first and outline state of plate — horizontally lined lettering on plain tablet — frame not toned — sgd J W Spenceley 1907

b—LPUP — showing toned frame — India ink

c—LPSP — final state — marbled tablet—toned frame, hatched lettering

Print — no change

186—CHARLES STEWART DAVISON

Armorial

On a large cartouche backed with scrolls and branches of pine, is an heraldic achievement, without helmet and mantling. Arms: Party per fesse, in chief: gules, a stag trippant, or, a crescent argent for difference (?); in base: azure, a trout hauriant argent, above which an antique crown of the same. Crests: 1st — a stag's head erased; 2d — a stag trippant vulned with an arrow. Supporter (at sinister): a mermaid. On a motto ribbon (at dexter) is the legend: *Ex Libris piscatorii*. Above the cartouche is a row of books, and on a scroll, two fishing flies.

Below is a rod, and in the grass which backs the name ribbon are a hook and a net.

Etched and engraved. Sgd J W S '06 $3 \times 2\frac{1}{4}$ (La Rose)

BOOK PLATES

a—LPSP — first and outline state of plate — sgd J W S
'06

b—LPSP — second state — engraving nearly completed

c—LPSP — final state with remarque — fishing basket
Print, no change in plate except remarque taken off

168—CHARLES HENRY
MARY LITTLE DICKINSON } DEERE
Library Interior

The plate pictures the corner of a library by an elaborately mullioned window. At the right of the window seat is a book case; at the left is a handsomely carved and decorated pipe organ. A bust on a marble column, and some rugs and a tiger skin complete the luxurious interior. Above, in a small cartouche is a crest—a horse at full speed, saddled and bridled. Behind this is an Ex Libris ribbon. The names at the base are enclosed in heavy scrolls.

Etched and engraved. Sgd J W Spenceley Boston 1905
3 3/8 x 2 1/4 (La Rose)

a—LPSP — J W Spenceley, Boston, 1905
Print — no change

8—WILLIAM M. DERBY, JR.
Described by La Rose p. 3

a—print on blue mount — so mounted by J W S with his
early monogram

b—print from J W S 1907 — taken off sample book
No proofs exist

64—DETROIT PUBLIC LIBRARY
Described by La Rose p. 24

a—print with "Copyrighted 1899 Detroit Public Li-
brary"

J. WINFRED SPENCELEY

b—LPSP — first state of the plate — sign in writing in a different position — J W S Sc '99

26—JOHN EDWARD DEVLIN

Described by La Rose p. 9

a—SPSP — first state of plate — outline — no lettering — not sgd

b—SPSP — second state — mantling engraved — not lettered

c—SPUP — same state with pencil additions

d—LPSP — final state — middle saltorel or — lettered — sgd J W S '97

e—small print shows changed lettering and no sign
Evidently the state described by La Rose

185—MABEL ELEANOR DICK

Library Interior

A ruled frame within two single lines, contains a library picture with half curtained window through which one can see the last rays of the setting sun tinting the strata sky. There is a suggested desk at the right, book-shelves at the left and a comfortable chair with books at the fire-side. A pet dog on a rug looks into the fire and gives the life note to the whole. A plain scroll at the top bears "Ex Libris" and a fine voluted cartouche at the base bears the owner's name, surrounded by ribbons and garlands. A very effective picture.

Sgd J W S '06

$3\frac{1}{4} \times 2\frac{3}{8}$

a—LPSP — first state of plate — light — unsigned

b—LPSP—final state — darker — sgd J W S '06

Print — no change

85—ZELLA ALLEN DIXSON (I).

Pictorial

Described by La Rose p. 33

BOOK PLATES

- a—LPSP — as above
 - b—LPSP — same with cat remarque
 - c—LPUP — preceding above varieties — unsigned —
top circle unadorned
 - d—LPUP — shows this unsigned state with pencil
marks for adorning circle and for shading main
house and bottom decoration
- Print as "a"

159—ZELLA ALLEN DIXSON (II)

Landscape

A beautifully toned etching with a water-sheet in the middle foreground and distant wooded hills to the right, with a dwelling at the extreme left, in the midst of a grove of poplars and elms. The scene appears as if it were a print, outside of which is the owner's name at bottom, and blossoms at the top.

Sgd J W Spenceley Boston 1905

$3\frac{1}{4} \times 2\frac{1}{4}$

a—LPSP — sgd J W Spenceley, Boston, 1905

Print — no change

Preceding the above state:

Original etching (signature in block letters erased) size of landscape, $3\frac{1}{8} \times 1\frac{1}{2}$, used for reduction

Proof before letters of reduced etching — no sign — size of landscape, $2\frac{1}{4} \times 1\frac{1}{8}$, as in "a"

Original etching — large size, with signature (block letters)

214—WISTERIA COTTAGE PRESS — Z. A. DIXSON

Pictorial

The wooden house with shrubbery, picket fence, and tall elms of plate 85 are here depicted within a frame consisting of a combination of wistaria racemes and leaves and a rippling ribbon bearing the title with the Wisteria spelling.

Sgd J W S 1903

"Copyright, Zella Allen Dixson, 1903"

$1\frac{1}{8} \times 1\frac{1}{8}$

a—LPSP — as described

Print — no change

J. WINFRED SPENCELEY

82—ALICE A. DODSWORTH

Described by La Rose p. 32

a—LPSP — as above

Print — no change

203—MARY E. DOWNEY

Landscape

The Egyptian sphinx is etched in the middle and left of the picture with the Pyramids in the distance. The hot sands of the desert, the perspective and the bright sky are beautifully rendered and framed appropriately with lotus stalks and blooms on the sides and base. At the top is read "Ex Libris" and at the bottom, within an unrolled scroll the owner's name appears.

Sgd J W Spenceley 1907

3 7/8 x 2 7/8

a—LPSP — as described

Print — no change

128—HELEN VERNERA DRAKE

Described by La Rose p. 52. Illustrated p. XVI

a—LPSP — as described

Print — no change

b—LPUP — error in spelling Vernera — "Venera"

9—TRACY C. DRAKE

Described by La Rose p. 3

a—small print — no proofs — from J W S 1907, taken off sample book

48—LEVI W. EATON

Described by La Rose p. 17

a—LPSP — as described — illustrated p. 40

Print — no remarque

BOOK PLATES

LEVI F. EATON — a variety of 48

a—Print — shows change of name — Spenceley portrait
remarque somewhat changed — bears moustache

72—MARY M. EMERY

Described by La Rose p. 27

a—LPSP — first state of the plate — unsigned — name
plate with plain background

b—LPUP — second state — name plate with marbled
background, not sgd — lamp-light retouched — gen-
eral shading

c—LPSP — final state — name plate toned with dots —
sgd

Print — the plate seems to have undergone a change in shad-
ing of lamp-light

3—MARY H. FEE

Described by La Rose p. 2

a—LPSP — as described — early signature — plate
impression $5 \times 3\frac{3}{4}$ — on India

b—LPSP — no change except plate cut down to
 $3\frac{5}{8} \times 3\frac{1}{4}$

c—print — early condition — mounted on blue paper
by J W S

Print — no change

132—FREDERICK NORTON FINNEY

Described by La Rose p. 54

a—LPUP — Early state — unsgd — marked by J W S
No 2

b—LPSP — shows retouches especially in and around
book and toning of name scroll — sgd outside frame

J. WINFRED SPENCELEY

c—LPSP — shows further shading and sign inside
frame — J W S 1904
Print — no change

154—SUSAN E. P(ARSONS) FORBES

Armorial

On a lozenge, framed with narrow dentelled mouldings, are the arms of Parsons of Barbadoes and London: Gules, two chevrons ermine between three eagles displayed or. The arms are surrounded by five little cartouches, one resting on the top point of the lozenge. These are filled with emblems as follows: Two oxen drawing a plough — a sickle and a flail — a hive with swarming bees — a sheaf of wheat — a rake and a scythe. Behind all these are flowers — branches of thistle at the top, and at the bottom, roses and gentians. The whole is framed in an architectural panel with name base. A very pretty plate.
Etched and engraved — sgd J W Spenceley, Boston, 1905
2 1/4 x 2 3/4 (La Rose)

a—LPSP — as described
Print — no change

193—T. HENRY FOSTER

Pictorial

Within a plain three line frame is seen a low cottage in the shelter of tall elms. On the right a mill wheel is visible with a quiet pool in the foreground. Ferns and grasses fringe the pool and fleecy clouds illuminate the whole scene. At the base, in two lines, are "Ex Libris" and the owner's name. A fine etching.
Sgd J W Spenceley 1907 3 3/4 x 2 3/8

a—LPSP — as described

b—LPUP — preceding state — unsigned — middle
frame line thick
Print — no change from "a"

170—CHILDS FRICK

Decorative Armorial

In a ruled frame is set an architectural tablet in classic style within which is to be seen an oval cartouche with

BOOK PLATES

the well known Princeton College shield above a rippling ribbon. A stag head serves as a crest and behind it a gun is partly hidden. Books and MSS. rolls are beneath the oval and a well toned tablet bears the owner's name at the base.

Sgd J W S 1905

3 x 2 1/4

a—LPSP—sgd J W S 1905

Print ?

169—HELEN CLAY FRICK

Decorative

An ornamental frame arched at top, encloses an upright oval delicately beaded and toned bearing the owner's name in three lines. Hiding the upper part of the oval there is a rose garland tied with ribbons and gracefully dropping at the sides from two wall pegs. At the base of the oval a classic lyre is flanked by books and music rolls and singing birds. A shell ornament with side-volutes support the frame. A beautiful and simple composition full of grace and dignity.

Sgd J W S 1905

3 x 2

a—LPSP—sgd J W S 1905—outer oval frame toned in parts

b—LPUP—darker engvg—oval frame toned all around

Print ?

215—FRUITLEDGE

See Henry Rogers Winthrop

14—CHARLES FRY

Described by La Rose p. 5

a—SPUP—trial impression before insertion of motto and before change in F

b—small print showing final state of plate

No proofs of last state

J. WINFRED SPENCELEY

127—ROBERT GORHAM FULLER

Described by La Rose p. 52

a—LPSP — as described

b—LPSP — same signed by Frederick G. Hall and J.
Winfred Spenceley Sc
Print — no change

199—DOROTHY FURMAN

Landscape

Cedars and oaks on a mountain side are seen on the left, a slope leading to a valley on the right, while distant hills capped by fleecy clouds and low brushes are suggested in the foreground. A folded scroll at the base bears "Ex Libris" at left, the owner's name in the middle and the artist's signature to right: *J. W. Spenceley, Boston 1907*. The whole is enclosed within a frame of two thin lines, broken at the base to allow a similar treatment for the name tablet. 3 x 1 7/8

a—LPSP — first state of plate — light — sign in square within landscape — J W S 1907

b—LPSP — second state — darker — sign on name ribbon and J W Spenceley Boston 1907

c—LPSP — final state — toned down
Print — no change

136—M. K. G[AGE]

Decorative

A literal transcript of a drawing by Mabel Carleton Gage.
Two varieties.

First—An Iris flower with long leaves half circles to the left from the base to the top, like a crescent moon; completing the circle at the right are the partly interlaced initials M K G.

Second—Same as above, with delicate circular border added.
Engraved—1gd M C G Del J W S sc 1904
1 7/8 diam. (La Rose)

BOOK PLATES

First variety

a—SPUP — first outline engraving from M C G's drawing

b—SPUP — same state with tentative pencil additions

c—SPUP — same state with pencil additions which were carried out — Iris backgr shaded — curl to end of K

All the above states are unsigned

d—SPUP — alterations engraved — sgd M C G Del J W S Sc 1904

e—SPSP — shows the shading of initials

Print — no change

Second variety

a—SPSP — first variety decorated with a two-line circle with waves and dots

Print ?

91a—JOHN HAYS GARDINER

Described by La Rose p. 36

a—LPSP — as described

Print — without signature

Large print with signature — 25 copies only

91b—ROBERT HALLOWELL GARDINER

Oaklands

Described by La Rose p. 36

a—LPSP — as described

Large print with sign — 25 copies; J W S

Small print — without signature

91c—JOHN TUDOR GARDINER

Described by La Rose p. 36

a—LPSP — as described

J. WINFRED SPENCELEY

Large print — with signature — 25 copies; J W S

Small print — no signature

33—[ABRAM GARFIELD]

Last state described by La Rose p. 12

a—LPSP — first state of plate — outline Cathedral nave — no frame decoration at dexter — no name — remarque is a square columnated tablet

b—LPUP — transition state — deep etching of groining of nave — decoration on dexter frame

c—LPSP — second state of plate — with name and sign, remarque unchanged — not as described

d—LPUP — transition state — name obliterated — garland remarque added replacing tablet — no line for name after Ex Libris

e—LPSP — third state of plate — with dotted line added

f—LPSP — same state with autograph of Ray William Garfield

Print — same as "e"

41—JAMES RUDOLPH GARFIELD

Described by La Rose p. 15

First variety

a—LPSP — with curved motto — sgd in ink — large impression of the plate

Print — shows addition of engraved name and date

Second variety

a—LPSP — as described — smaller plate impression

Print — no change

76—HENRY KIDDER GILBERT

Described by La Rose p. 29

BOOK PLATES

a—LPSP — as described

Print — no change

171—GEORGE S. GOODRICH

Pictorial with Arms

At the top, in a circular frame, is pictured an imposing ruin, entitled, on the frame, "Goodrich Castle." Above it is an Ex Libris ribbon, and below, another ribbon with the owner's name. The lower half of the plate is a book pile. In front of it, at the left, is a framed coat of arms, without helmet and mantling. Arms: (cf. Goodrich, Isle of Ely, and Stanmore, Co. Middlesex): Argent, on a fesse gules, between two lions passant-gardant sable, a fleur de lis between as many crescents or. Crest: From a crest-coronet, a demi-lion rampant sable (collared or) supporting a battle-axe argent (handled gules). Motto: Fortior leone justus.

Etched and engraved. Sgd J W Spenceley, Boston 1905
3 x 2¼ (La Rose)

a—LPSP — sgd J W Spenceley, Boston, 1905

Print — no change

163—GRAYCROFT

Decorative

A double two-line frame encloses a conventional rose and leaf design in a well toned background, two prominent ribbons fluttering above the flowers—the upper bears "Ex Libris" the lower "Graycroft" in shaded capitals on a plain ground. A very dignified little example of gray tone rendering.

Sgd J W Spenceley Sc Boston 1905 2 x 1½

a—LPUP — on India — blank name riband — sgd
J W S Sc 1903

b—LPUP — same state — sgd J W S Sc 1904

c—LPSP — name inserted — sgd J W Spenceley Sc
1905

d—LPUP — No 2 of 15 proofs pulled Jan 1909 —
C H S

J. WINFRED SPENCELEY

e—LPUP — shows plate after cancellation
Print — as "c"

GREAT NECK LIBRARY

Unfinished plate (1908)

a—LPUP — trial proof of the copper with outline design — showing the façade of the Library in an oval set in the upper center, resting on a square picture of the Library interior, with chimney, tables and chairs. Below this central design is the title in Gothic letters. No decoration was outlined.

No sign — no date

One of three impressions from the unfinished plate.

Plate impression $5\frac{1}{2} \times 3\frac{1}{2}$, engraving $3\frac{1}{2} \times 2$

133—JAMES COWAN GREENWAY

a—LPSP — as described by La Rose p. 55

b—LPUP — preceding above state — light — not toned in frame — shield undivided and unshaded — not sgd

c—print — shows addition of "Book— Shelf. . . ."
at bottom — lettering similar to name letter'g

d—proof cut down — with a written order to add the words mentioned in "c" — shows an intermediate state between "a" and "b"

25a—HENRY STURGIS GREW

Described by La Rose p. 8

a—SPUP — early state — one line shading of fesse dancetty and single line shading of name ribbon

b—SPSP — finished state — two - line shading on fesse and hatched shading of ribbon

c—print same state but change in lettering of name

BOOK PLATES

25b—RANDOLPH CLARK GREW

Described by La Rose p. 9

a—SPSP — as described — sgd J W S '97

b—print — shows signature obliterated

102—HALE MEMORIAL

Last state described by La Rose p. 42

a—LPSP — first state of plate — large plate impression

b—LPSP — second state — plate cut down one half

c—LPSP — third state — ready for middle panel lettering

d—LPUP — same state with pencil additions for line frame

e—LPUP — with line frame and dotted background

f—LPSP — panel lettered — no sign

g—LPUP — sgd at bottom J W Spenceley 1902 — outside frame

h—LPSP — sgd inside lettered panel — J W Spenceley 1902 — black

i—LPSP — same state in red brown

Print — no change from "h"

143—ROBERT SEVER HALE

Decorative with crest

A narrow, moulded 18th century frame encloses, at the top, a simple panel inscribed, *Ex Libris / Robert Sever Hale*. Beneath this, circled by laurel, is a cartouche-scroll on which, in a small, oval, beaded frame, is the crest of Hale, of King's Walden (compare plate 102). From each side of the cartouche floats a little ribbon with the motto: *VERA — SEQUOR*. Beneath all this is a blank space for

J. WINFRED SPENCELEY

writing; at the bottom, held by wall pegs, swings a garland of roses and gentians.

Etched and engraved—sgd J W Spenceley, Boston, 1904
2¼ x 3¼

An admirable example of dignity and simple elegance.
(La Rose)

a—LPSP — as described

Print — no change

59—GARDINER GREENE — ESTHER LATHROP HAMMOND

Described by La Rose p. 22

a—LPSP — last state of the plate — sign to left — red brown, three thin line letters

b—LPUP — same state — black

c—LPUP — precedes a and b — with signature at right of plate — letters are differently shaded — horizontal lines

Print — no change from "a"

12—NORMAN W. HARRIS

Described by La Rose p. 4

Print — mounted — no proofs — as described

180—EDWARD STEPHEN HARKNESS

Armorial

A full heraldic achievement against a simply framed panel, the name on the base.

Arms: Azure, two bars dancetée or, the first charged with two mullets, and the last with a crescent, gules, all between three fleurs de lis argent.

Crest: A ship in distress proper.

Motto: Trust in God.

Etched and engraved. Sgd J W S '06 3 x 2¼ (La Rose)

a—LPSP — outer frame, at bottom only, partly toned by dots — sgd J W S '06 — red brown

b—LPUP — same state in black

BOOK PLATES

- c—LPSP — horizontal line shading added to outer frame — lower part of name letters darkened
Print ?

135—HARVARD COLLEGE LIBRARY, VON MAURER COLLECTION

Described by La Rose p. 56

- a—LPSP — as described — in red brown
b—LPUP — same in orange brown
c—LPUP — same in black
Print — no change

134—HARVARD COLLEGE LIBRARY, NICKERSON MEMORIAL

Described by La Rose p. 55

- a—LPSP — as described with full signature at lower dexter
b—LPUP — state preceding the above with signature "J W S 1904" at lower sinister
Print — as in "a"

178—HARVARD UNIVERSITY, DEPARTMENT OF ARCHITECTURE

Decorative

This, one of the most elaborate plates etched and engraved by the artist, was designed by Fred'k Garrison Hall and consists of a broad border full of allegorical design and an inner tablet standing before two Corinthian columns, bountifully garlanded, bearing the inscription: "Library of / the / Department / of / Architecture / Harvard / University — Nelson / Robinson Fund" in three sizes of caps. The base of the columns bears a tablet with: "In Memory of / Nelson Robinson Jr." The cross-hatched border brings into relief the great diversity of decoration which outlines the allegories — amid which one sees, on top, the well known seal of Harvard University — at left, a group of

J. WINFRED SPENCELEY

columns, partly ruined — at right, modern building operations — at bottom, a rippling ribbon with "Christo / et / Ecclesiaz." Two small parchments with turned up corners, bear on the right "Gift of / Pen & Brush / Club" and on the left, the signature of the designer in three lines.

Sgd J W Spenceley 1906

$4\frac{1}{2} \times 3\frac{1}{4}$

a—LPSP — first state of the plate — toned — sgd
Frederick Garrison Hall and J W Spenceley Sc 1906

b—LPUP — same state — not toned

c—LPSP — second state of plate — background filled in

d—LPSP — final state

Print — no change

44—FRANK W. HASTINGS, JR.

Described by La Rose p. 17

a—SPUP — as described — toned proof — from J W S
framed coll'n

b—LPSP — state preceding above — buffalo head
proper — unsigned

Print — as in "a" — *sgd J W S '98* — buffalo head sable

161—H. O. HAVEMEYER, JR.

Pictorial with Arms

The owner's country-house is shown within a scroll-frame;
above, on a cartouche, is a shield, coronet and motto:
below is an open book, and beneath it the name; the whole
within a formal panel.

Arms: Quarterly, sable and azure, in first and fourth a
lion rampant argent. The lions follow the German rule
of "heraldic courtesy" and "respect" each other.

The crest is the five-pearled one of a simple *Edelmann*.

Motto: *Virtute et Industriae.*

Etched and engraved. Sgd J W Spenceley Boston 1905

$3\frac{3}{4} \times 2\frac{3}{4}$ (La Rose)

a—LPSP — sgd J W Spenceley Boston 1905

Print — no change

BOOK PLATES

116—HAVEN

Never finished

This plate cannot be found

It was called the "Rose Geranium" plate by Mr. Spenceley and he reported in 1907 that "it had never been finished."

158—WILLIAM F. HERRIN

Pictorial

A fire-place and mantel-piece are surmounted by two ornamental windows on the tops of which are a lamp and a book encircled by laurel wreaths. Between the windows there is a suggestion of a painting and just above it a cartouche with "Ex Libris" set in the midst of an ornamented ribbon. The name base is topped with laurel and the whole is enclosed by a simple three line frame.

Sgd J W S 1905

$3\frac{1}{2} \times 2\frac{1}{2}$

a—LPSP — *sgd J W S 1905* — bears pencil figure 3(2?)

b—LPUP — bears pencil figure 1 — differs from above in unshaded upper windows — slab in front of fire-place not so dark — lettering uniformly light

c—LPSP — bears pencil figure 3 — the name lettering has been darkened at bottom

Print — as in "c"

31—E. N. HEWINS

Described by La Rose p. 11

a—LPSP — as described but with ribbons unshaded

b—SPUP — fully as described — toned — red brown

c—SPUP — also shaded and toned — as described — black

Print — no change

74—MAUDE HEYWARD

Described by La Rose p. 28

J. WINFRED SPENCELEY

- a—SPSP — as described — 1900 — no sign — in green
- b—small print — mounted — shows addition of sign —
J W S Sc
- c—SPUP — same as "a" but in very dark green

69—GEORGE HIGGINSON, JR.

Described by La Rose p. 26

- a—SPUP — first state — one copy only — portrait of
Lincoln in oval — single line frame
- b—LPUP — second state — landscape with bird on
twig — books in outline — name inserted — no sign
- c—LPSP — engraved finished without bird — no sign
- d—LPSP — sign added as described
Print — no change

11—NOBLE FOSTER HOGGSON (I)

Decorative

Described by La Rose p. 4

- a—LPSP — as described — sgd J W S '96
- b—SPSP — early condition — unsigned pencil artist's
sign with the early paraphe
Print — as in "a"

17—NOBLE FOSTER HOGGSON (II)

Armorial

Described by La Rose p. 5

- a—LPSP — as described
Print — no change

BOOK PLATES

147—CHARLES EDWARD HOLBROOK

Decorative

The design consists of an elaborate shield-shaped cartouche resting on a name tablet, the whole simply framed. Within the cartouche is an open book and at either side, resting on the upper edge of the tablet and partly hidden by an Ex Libris ribbon, is a little group of books. Behind all are palm branches. The owner's name, in three lines, fills the tablet; beneath it swings a garland of flowers, held at the sides by wall pegs and in the center by volutes of the panel itself.

Engraved—sgd J W S 1905 1¾ x 2¼ (La Rose)

a—LPSP —sgd J W S 1905

Print—no change

This copper was originally prepared by Mr. Spenceley as a sample for a stationery firm. The copper and all its impressions have been re-purchased by the Estate for the benefit of Mr. Holbrook.

30—MINNIE C. HOLBROOK

Described by La Rose p. 10

a—LPSP —first state of plate—outline circle with diamond lozenge—and ribbon—palm backgr and arabesque frame

b—LPSP —second state—rococo lozenge and inner circle engraving finished—letter—no motto—unsgd

c—LPUP —same state—sgd J W S '97

d—LPSP —finished state with motto

e—SPUP —same state—fine early impression

f—LPSP —same state—sgd by Minnie C. Holbrook and J. Winfred Spenceley

g—small print mounted on blue paper by J W S—early print

Print—no change

J. WINFRED SPENCELEY

1—OLIVER WENDELL HOLMES

Described by La Rose p. 1
Only one proof taken

a—print — mounted — early impression — from J W S
sample book
Print — no change

23—HOTEL TOURAINE, BOSTON

Described by La Rose p. 8

a—LPUP — as described — apparently re-engraved —
from Hotel owners 1909

b—small print — mounted — early impression — from
J W S
Print — as in "a"

114—JULIA MARION HOYT

Described by La Rose p. 46

a—LPSP — on India — as described
Print — no change

192—JOSEPH HUSBAND

Pictorial

A Courtier of the 18th Century sits side-ways legs crossed in a carved and upholstered chair, his left hand on his head, his right holding a book, which he is thoughtfully perusing. Leaning against the chair is seen a well filled portfolio. At the top left a small ribbon bears "Ex Libris." Below the chair is faintly engraved "After Meissonier" and within a single line frame the name "Joseph Husband Esq." The whole is enclosed in a three line frame.

Photo-engraving arrangement. Not sgd $3\frac{1}{2} \times 2\frac{1}{2}$

a—LPSP — arranged by J W S, unsgd — after Meissonier — three-line frame

b—LPUP — preceding above state — Meissonier not

BOOK PLATES

mentioned — two-line frame and pencil suggestion for third and outer line

Print — as in "a"

131—MARTHA HOUGHTALING INGALLS

Described by La Rose p. 54

a—LPSP — as described

Print — no change

174—JOSEPHINE ELIZABETH IZARD

Decorative

An outer frame is partly filled with thistles on two sides, while the upper part is partly hidden by a cartouche with a lighted lamp. The inner frame is a Library interior with book-shelves at right and a child, sitting with a book before it, at left. A well toned name tablet is at the base.

Sgd J W Spenceley 1906

2 x 2 1/4

a—LPUP — sgd by J W Spenceley 1906 — pencil mark'd 1

b—SPUP — plate lightened — pencil mark'd 2

c—LPSP — child's face changed slightly

Print ?

141—ARTHUR CURTISS JAMES

Decorative

A plain moulded frame encloses several little pictures which are a marvel of composition. An oblong panel at the middle top displays an eagle with outstretched wings, in the shadow of which two mermaids are outlined, holding a circle in which three Yacht-Club flags flutter behind an anchor. This panel is flanked by two pretty framed pictures of the owner's yachts in full sail and under the frames are compass and sextant before swinging rope and chain. In the middle a fire-place enlivens the scene and the tiles show a distant scene of Old New York. To the left there are well filled book-shelves—the whole por-

J. WINFRED SPENCELEY

traying the cabin of one of the owner's yachts. On the foreground ripples an effective ribbon with the owner's name.

Sgd J W S 1904

3 x 2½

a—LPSP — sgd J W S 1904

Print — no change

(141—ARTHUR CURTISS JAMES)

WANDERINGS OF ALOHA

Plate preceding 141 — named on ribbon as above —
sgd J W S 1904

a—LPUP — similar to 141 except as to book shelves
added in 141 to left of chimney piece — first state

b—LPUP — with slight retouches — second state —
like 141

Print — not known

201—WILLIAM JAY

Armorial, without helmet and mantling

The arms are placed against a shelf of books; on the panel at the base is the inscription: Lieut. Colonel / William Jay / Bedford.

Arms: Azure, a chevron or, in chief a sun in his splendour between two mullets argent, and in base on a rock a bird proper.

Crest: A cross-calvary azure.

Motto: Deo Duce perseverandum

Etched and engraved. Sgd J W Spenceley 1907

3 x 2 (La Rose)

a—LPSP — first state of plate — light — sgd J W
Spenceley 1907

b—LPSP — last state — darkened

Print — no change

100—ARTHUR FRANKLIN JOHNSON

Described by La Rose p. 41

BOOK PLATES

- a—LPSP — arranged by J W S — as described — red brown print
 - b—SPUP — same in black
 - c—SPUP — state preceding the above two — before any letters
- Print — no change from "a"

190—ADRIAN HOFFMAN JOLINE

Pictorial

Within a plain frame, curved at upper corners one sees a name tablet almost hidden by acanthus and laurel leaves with "Ex Libris" and the owner's name above a fruit bearing vase, below which flutters a ribbon with the motto: "Carpe Diem," the ribbon ends surrounding masks of Comedy and Tragedy, flanked by a woodland scene on the left and a lake and mountain landscape on the right. A group of books, autographs and a portfolio behind a lyre, at the base, complete this fine composition.

Sgd J W S 1906

2¾ x 2

- a—LPSP — first state of plate — no dots each side of Ex Libris, sgd J W S 1906 outside of frame
 - b—LPUP — second state — dots each side of Ex Libris — motto darkened — sgd inside of frame
 - c—LPUP — third state — shows slight retouches
 - d—LPSP — final state
- Print — same as "d"

47—EDMUND JOLLIFFE

Similar to [Albert C. Bates] 46, which see

- a—LPSP — unsigned
- b—SPUP — early state — pencil mked by J W S as "Jolliffe before lettering" — fesse argent — lower hand slightly to dexter of Bates hand

J. WINFRED SPENCELEY

c—SPUP — No. 3 of 10 trial proofs pulled. C H S

d—LPUP — No 12 of 15 proofs pulled Jan 1909 —
CHS

e—LPUP — shows plate after cancellation
No prints known

63—LOIS KELLOGG

Described by La Rose p. 23

a—LPSP — as described — sgd J W S '99

b—LPUP — state preceding above — unsigned — name
scroll and frame below motto, not toned

Print — no change from "a"

166—MARIA LLOYD KING

Landscape — Pictorial

A residence in the Queen Anne style is set in the midst of
well shaded grounds in the center of this plate, within a
simple frame, below which is a shelf with a group of
books and parchment and a lighted lamp, the whole partly
hidden by the name scroll at the base. The fluted columns
at the top are the background for a pretty rippling ribbon
with "From the Library of" in four sections.

Sgd J W S 1905

3¼ x 2¼

a—LPUP — early state — upper front windows in
blank wall; marbled columns between book-shelf
at bottom — sgd J W S 1905

b—LPSP — final state — space between windows toned
— marble columns decorated (fluted)

Print — no change

See "Henry Lloyd 3rd"

176—JANE SHERRILL KNOWLES

Landscape

This exquisite little picture is enclosed by a moulded frame
with a top ornament partly covered by a small tablet with

BOOK PLATES

"Ex Libris." Elms with over-spreading foliage shelter in the foreground a pet dog and near by a vacant chair with a book, the owner of which, one feels, cannot be far distant. The sunny middle-ground leads to a wood, behind which rise the hilly background brilliant with a cumulus sky. A torn scroll beneath the picture bears this quotation: "The world is so full of a number of things" in two lines of fancy open letters. At the base there is a broad tablet with the owner's name partly hidden by a wreath of roses.

Sgd J W Spenceley 1906

3½ x 2½

a—LPSP — first state of plate — light; sgd J W Spenceley 1906

b—LPSP — second state of plate — darker — Ex Libris added under top ornament — not in "a"

c—LPSP — final state — name tablet toned up — in black

d—LPUP — same state in red brown
Print — no change

117—PHILANDER CHASE KNOX

Described by La Rose p. 47

a—LPSP — as described

Print — no change

149—GEORGE LAUDER

Armorial

Victorian square, eared shield, with tilting helm and elaborate 16th century mantling, the helmet, in profile, with the fillet projecting beyond it and the crest affronté (after the modern English manner) — the whole in a plain panel frame resting on a name base.

Arms: Gules, a griffin segeant argent within a bordure of the same.

Crest: A tower argent, from the top of which issues a man fully armed holding a lance proper.

Mottoes: (1) UT MIGRATURUS HABITA below

J. WINFRED SPENCELEY

(2) TURRIS PRUDENTIA CUSTOS above, as a cry
Engraved—sgd J W S 1905 2¼ x 3
A clean-cut, vigorous plate, interesting because of the admirable way in which the charges, motto-ribbons, and rich, graceful lambrequins fill the spaces allotted to them.
(La Rose)

a—LPSP—sgd J W S 1905
Print ?

152—GEORGE LAUDER, JR.

Decorative—Armorial

A formal, 18th century wall-panel. On the upper ledge of the name base is a row of books. Filling the panel above is a plain oval frame within which are the arms, omitting helmet and lambrequin. The shield is square, eared at the top, and ogee based; the crest rests on an arched fillet; the motto ribbons are particularly well arranged. The arms are the same as those in plate 149.
Engraved—sgd J W S 1905 2½ x 3 (La Rose)

a—LPSP—sgd J W S 1905
Print—no change

124—GEORGIA MEDORA LEE (I)

Described by La Rose p. 50. Illustrated p. XXIV.

- a—LPSP—first state—name tablet not toned—no leaves in motto circle—not signed
- b—LPUP—on India—name tablet toned—leaves added in motto circle—sgd inside frame J W S 1903
- c—LPUP—Transition state—pencil suggestions in name tablet
- d—LPSP—final state—sgd outside of plate; as described
Print—no change

BOOK PLATES

162—GEORGIA MEDORA LEE (II) — AFTERWARDS PRESTON

Landscape

A medallion hung by a wall peg, from which, on both sides, ripples a looped ribbon, encloses, within simple line frames, a quiet lily-pond scene. The right sloping shore is fringed with tall pines and low bushes, with distant hills to the left. The inner circle of the medallion bears the motto: "The Golden Rule—The rule without exceptions" and "Ex Libris." Just beneath this, outside the frame, is the owner's name on a broad ribbon secured by rosettes on each side from which droop gracefully the ends and tassels.

Sgd J W Spenceley Boston 1905

2 7/8 x 2

a—LPUP — Early state — landscape dark — lettering light, *sgd J W Spenceley Boston 1905*

b—LPSP — Landscape lightened up — letters shaded

Print—no change

See Preston

(124)—MABELLE HATTIE LEE

Library window and Landscape

Plate 124 having been counterfeited, the owner substituted her daughter's name at the base, and changed some of the favorite authors to conform to the tastes of the new owner. The legend on the upper cartouche reads "All's well that ends well" in two lines.

Sgd J W Spenceley June 1905

3 3/8 x 2 1/2

Variety of Georgia Medora Lee 124 (1)

a—LPSP — name changed — motto altered — authors' names changed — *sgd J W Spenceley June 1905*

Print—no change

S—— & Co.'s counterfeit of plate of G M Lee bearing name of Nathalie Collins—a poor imitation.

119—W. B. L.(EEDS)

Described by La Rose p. 48

J. WINFRED SPENCELEY

a—LPSP — on India — as described

Print — no change

55—EVA LEWIS

Described by La Rose p. 20

a—LPUP — early state — plate impression $3\frac{1}{4} \times 2$ —
unsgd, with pencil suggestions — used as an "ad"

b—LPUP — plate cut down to $1\frac{1}{2} \times 2$ — toned —
additions to engraving — Ex Libris and MSS—unsgd

c—small print on Michelet paper — for "ad" sgd J W S
'99

All the above are before letters

d—LPSP — with letters

Print — as "d"

80—CHARLES J. LIVINGOOD

Described by La Rose p. 31

a—LPSP — as described

Print — no change

(166)—HENRY LLOYD 3d

Variety of 166 with name changed to above name. No
proofs — prints only.

THE LORD FUND

Unfinished plate

The only part engraved was the seal of the "Association of
the Bar of the City of New York" in the center of a
toned tablet with beaded and decorated frame. The seal
rests on a book-pile flanked by torches, standing on a panel
which bears the title, just above a laurel and oak and
acorn wreath at the base.

Sgd J W S 1908 in orig. drawing Reduced to $4 \times 2\frac{5}{8}$

a—SPUP — trial proof of the seal die, inserted in the
space allotted to it in the reduced photo

BOOK PLATES

FRANKLIN BUTLER LORD MEMORIAL 1908

Unfinished plate

The seal of the Association of the Bar of the City of N. Y. — as in the Lord Fund plate — was to be engraved at the upper center of the two-line frame tablet, enclosing a double frame panel with the title as above. The seal rests on the panel and is surrounded by a book-pile with a background of laurel leaves.

Sgd J W S 1908 in orig. drawing

4 x 2 3/4

a—SPUP — trial proof of the seal die

b—photo of the reduced design

16—DUBOIS HENRY LOUX

Described by La Rose p. 5

No proofs exist

a—print mounted — from J W S sample book

b—print mounted by J W S — early monogram

38—ADELE TYLDEN LOW

Described by La Rose p. 14

a—LPSP — first state of plate — outline — book pile only engraved — no name — unsgd — plate before it was cut down

b—LPUP — lettered and sgd — rococo shield — size of plate reduced

c—LPSP — second state of plate — rococo shield displaced by lozenge — in black brown

d—LPUP — same state in black

e—LPUP — same state with pencil suggestions — not carried out, except for a change of oval

f—LPSP — final state — three-line oval — decorations around lozenge

J. WINFRED SPENCELEY

g—LPSP — same state sgd by Adèle T Low and J
Winfred Spenceley

Print — same as "f"

83—ETHELBERT IDE LOW

Described by La Rose p. 32

a—LPSP — as described

Print — no change

177—PHILLIP MESIER LYDIG

Armorial

A full heraldic achievement against a simply framed panel,
the name on the base, and below it the date, 1903.

Arms: Gules, a chevron argent between three sickles or.

Crest: Two wings erect gules, charged with the arms.

Etched and engraved. Sgd J W Spenceley 1906
2¼ x 1½ (La Rose)

a—LPUP — first state — sgd J W Spenceley 1906 —
chevrons on shield and on crest wings — argent

b—LPSP — final state — all chevrons shaded — letter-
ing darkened

c—LPUP — same state — toned with pencil suggestion
for an outer frame — not carried out

Print — as in "b"

5—FREDERICK DENISON LYON

Described by La Rose p. 2

No proofs exist

a—print mounted from J W S sample book — early
print not signed

b—print mounted with J W S early monogram on blue
mount

BOOK PLATES

c—print mounted —sgd J W S '95 — as described

d—print mounted by J W S sgd

157—MELCHOR OCAMPO MANZO

Decorative

An oval frame stands on a garlanded double base, an ancient lighted lamp hiding the base of the frame and a scroll with "Ex Libris" covering its top. The ends of a parchment are seen on the sides of the frame which bears the owner's name in three lines. A turtle-like ornament crowns the top and single curved ornaments finish up the bottom. The garland of roses is flanked by laurel leaves dropping from behind the frame and the base of the lamp is hidden by the garland. A well toned, charming little bit.

Sgd J W Spenceley Boston 1905

1¾ x 1%

a—LPSP —sgd J W Spenceley Boston 1905

b—SPUP — trial proof in same state

c—LPUP — first state of plate — outer oval not toned
— light

d—LPUP — No 2 of 15 proofs pulled Jan 1909 —
CHS

e—LPUP — shows cancellation of plate
Print — as in "a"

75—ALLENE LEC. MERRILL

Described by La Rose p. 28

a—LPSP — first state of plate — partly outlined —sgd

b—LPSP — final state as described

Print — no change

MARIA GERARD MESSENGER / FROM /

Unfinished plate

A small rectangle divided in two parts — the upper and

J. WINFRED SPENCELEY

larger is the picture of a music room with its accessories — piano dominant — surrounded by a garland of pansies which break into the frame. Books, a three-light candelabra and a jar of flowers are resting on the piano. The jar of flowers was the last part of the plate touched by Mr. Spenceley — the acid and the etching needle had been used on the etching ground. The lower part is a tablet with the owner's name, "from" and a line underneath — to be used for the name of the giver. Lettering and design all in outline.

Not sgd — not dated. $2\frac{3}{4} \times 1\frac{7}{8}$. Plate impression $4\frac{1}{2} \times 2\frac{1}{2}$

a—LPUP — one of five trial proofs pulled in 1909

Original design sgd and dated 1897 — in colour — was first photographed in reduced size — then again reduced. In the space between the piano and the garland, was the name of the owner, thus "Ex Libris / Miss M G Messenger."

The second design was with the same central picture — piano dominant — no garland — a book below the frame, upper part — a fluttering ribbon below the piano picture with "Ex Libris / Maria / Gerard / Messenger," seen just above a group of books, MSS. and musical instruments. The whole framed within a decorated and bevelled frame.

Sgd J W S 1907

The third and accepted design had the two sections described above — the original garland and the name tablet — with large caps — open two line letters in the unfinished copper.

198—HELEN PIERCE METCALF

Landscape — Pictorial

Within a beaded and moulded frame another is seen, oval in shape, about the middle of the plate. In this oval is pictured a lovely, placid scene of New England lake and mountain — white birch and cedar trees are in the foreground — jutting headlands in the middle and gradually rising hills in the distance, the whole scene illuminated by a brilliant sky. Lilies of the valley peep in from all four corners to look into the picture — and books, parchments, music and a lyre are grouped beneath the circle. A neat tablet at the base bears "Ex Libris" and the owner's name.

Sgd J W Spenceley 1907

$2\frac{7}{8} \times 2$

BOOK PLATES

a—LPSP — first state of plate — light — two-line open letters — sgd J W Spenceley 1907

b—LPSP — second state — lettering and landscape darkened

c—LPSP — completed plate — with three-line rectangular frame

d—LPSP — state preceding above with fine tree remarque

Print — no change from "c"

99—GEORGE H. MIFFLIN

Described by La Rose p. 40

a—LPUP — first state — light — not sgd

b—LPUP — second state — dark — not sgd — as desc by LaRose

c—LPSP — same condition of plate but sgd J W Spenceley Sc 1902

d—print mounted — unsigned — as "b"

111—THOS. N. MILLER

Described by La Rose p. 45

a—LPSP — as described

Print — no change

206—MITCHELL PUBLIC LIBRARY

Pictorial

Between two Corinthian fluted columns and beneath the cornice and capital is seen the title: "Mitchell / Public Library / Hillsdale / Michigan" just above a group of books and parchments from which issue sprays of laurel. Forming the base is seen a framed panel with the legend: "From the Bequest / of / Charles T Mitchell." The whole framed in a simple, dignified style.

Sgd J W Spenceley 1908

3½ x 2¼

J. WINFRED SPENCELEY

a—LPSP — sgd as desc'd — black

b—LPUP — same state in red brown

Print — no change from "a"

182—JAMES HOBART MOORE

Landscape

A beaded and bevelled frame contains an inner one with a picture of a vine-clad wall and a garden terrace, from the balustrade of which, and through tall elms, one gets a glimpse of Lake Geneva, Wisconsin, with its distant low shore. At top there is a ribbon with "Loramoor" and at bottom, another ribbon with the owner's name, beneath which, a cartouche and a garland of roses, complete this charming peaceful picture.

Sgd J W S '06

$3\frac{1}{4} \times 2\frac{1}{4}$

a—LPSP — sgd J W S '06 — dark — outer frame left blank on two sides

b—LPSP — engraving lightened — inner and outer frames darkened — sky touched up

Print — no change

195—LIBRARY OF THE NEW THEATRE

Decorative. Three varieties

Within a thin two line circle there is to be seen an inner beaded circle almost hidden by a fluttering ribbon which in four sections bears the legend on the upper part of the engraving: "Library of / the / New / Theatre." From the last word issues a mirror flanked by a laurel wreath partly covering a rose garland and from beneath the mirror burst numerous rays which reach to the very top of the circle. On the right of the mirror there is a lyre and on the left, a mask of Drama. At the base another rippling ribbon bears "New York City" above an open book surrounded by laurel leaves and the whole composition is relieved by a cross-hatched background.

Sgd J W Spenceley 1907

$2\frac{1}{2}$

BOOK PLATES

First variety

a—LPSP — first state — hatched backgr — beaded and toned circle — dark lettering — mirror shaded — plate impression $3\frac{1}{2} \times 3\frac{5}{8}$ — sgd outside of circle J W Spenceley 1907

b—LPSP — second state — toned down

c—LPSP — final state — mirror luminous

Print ?

Second variety

a—LPSP — first state — outline book — mirror blank — sgd J W Spenceley 1907 in two-line circle red brown — open letters — plate impression $4\frac{3}{8} \times 5\frac{7}{8}$

b—LPUP — same state with pencil suggestions

This plate was used for the Dedication plate, which see

Third variety

a—LPSP — Dedication of the New Theatre N Y City — same plate as the first plate of the Library — backgr toned and generally touched up — sgd in circle — two-line — J W Spenceley 1907

b—LPUP — same state — lighter impression

108—HORACE SWEENEY OAKLEY

Described by La Rose p. 44

a—LPSP — as described

b—SPUP — trial proof — dark print

Print — no change

86—OHIO STATE UNIVERSITY (I). (OUTHWAITE.)

Described by La Rose p. 34

a—LPSP — as described

J. WINFRED SPENCELEY

b—LPUP — first state of the plate — not sgd — lettering on top panel in open caps — laurel wreath not toned

c—LPUP — second state of the plate — not sgd — letters darkened — wreath and other engravings toned, two lamps on name tablet — not in "a"
Print — as in "a"

123—OHIO STATE UNIVERSITY (II) (WHITE LIBRARY.)

Described by La Rose p. 50

a—LPSP — as described
Print — no change

153—GEORGE HERBERT PALMER

Decorative

Designed by Bruce Rogers

The name, in three lines, is enclosed within two circling palm branches. At the top is a cockle shell; at the bottom a little ribbon, tying the palms, swings to right and left bearing the motto:

"ΠΑΤΡΙΔΑ . . . ΕΠΙΖΗΤΩ"

At the two ends of the branches are the letters H U, so small as almost to escape notice (for Harvard University, where the owner holds a Chair of Philosophy).

Engraved — unsigned 2 1/8 x 1 1/2 (La Rose)

a—SPUP — first state — cockle-shell dark — palm to right of knot not shaded — some caps imperfect

b—SPUP — same state with pencil suggestions

c—LPSP — light cockle-shell, caps improved — palm shaded

Print — no change

104—LOWELL M. PALMER (I). (FERNS.)

Described by La Rose p. 43. Illustrated p. 32

BOOK PLATES

a—LPSP — first state of plate with border and other suggestions pencilled in

b—LPSP — second state — border engraved

c—LPUP — same state toned up

d—LPUP — shows top retouched

e—LPUP — shows bottom retouched — so mkd by J W S "4th"

All the above states are unlettered — unsigned

f—LPSP — third state of plate — not sgd — lettered "Lowell M Palmer" only

g—LPSP — final state as described

Print — no change

109—LOWELL M. PALMER (II). (EVERGREENS.)

Described by La Rose p. 44. Illustrated in Limited Ed'n p. 1

a—LPSP — as described

Print — no change

115—LOWELL M. PALMER (III)

Decorative

Described by La Rose p. 47

a—LPSP — as described

Print — no change

179—HENRY HOLLISTER PEASE

Armorial

A full heraldic achievement against a simply framed panel, the name on the base.

Arms: Per fesse argent and gules, an eagle displayed counterchanged.

Crest: An eagle's head erased argent, holding in its beak a slip of pea-haulm proper.

J. WINFRED SPENCELEY

Two mottoes: (above) "Sic itur ad astra" and (below)
"Optime meruit de patria"
(A variation of Pease of Hull, Co. York)
Etched and engraved. Sgd J W Spenceley 1906
3 x 2¼ (La Rose)

- a—LPUP — first state; upper part of shield, name tablet &c not toned — not sgd
- b—LPUP — second state (3d?) — toned up generally — sgd J W Spenceley 1906
- c—LPUP — marked in pencil by J W S "last" — in red brown
- d—LPSP — much darker print — black — upper part of shield darker than "c"
Print — like "c"

56—CHARLES EDMUND — ANNA BRISTOL PECK

Described by La Rose p. 20

- a—LPUP — first state — outlined figure, books and letters not sgd
- b—LPUP — second state — the state described — not sgd — plain name tablet — letters darkened
- c—LPSP — final state, brilliantly toned tablet with names — retouched — sgd J W Spenceley 1899
Print — no change

70—THE W. H. PERRY LIBRARY

Described by La Rose p. 26 — see signature

- a—LPSP — first state of plate — large impression — 3¼ x 5 in
- b—LPSP — second state of the plate — cut down to 3¼ x 4
- c—LPSP — on India — ornaments each side of "The"

BOOK PLATES

and period each side of "1897" — sgd J W Spenceley
Boston 1899 — not as in La Rose

d—LPSP — on Japan — same state — red brown
Print — no change

57—CHARLES PFAFF

Described by La Rose p. 20

a—LPSP — first state of the plate — plain Ex Libris
tablet — lettering open work

b—LPSP — final state — Ex Libris tablet toned —
letters cross-hatched
Print — no change

84—HANNAH ADAMS PFAFF

Described by La Rose p. 32

a—LPSP — lower frame with name plain — unsgd

b—LPUP — frame all toned including lower part —
unsgd

c—print mounted — shows state as described with sign
below frame

d—LPSP — shows last state as described — like prints

205—CHARLES PHELPS

Pictorial with Arms

In the centre of the plate, in a broad oval, is shown the
country house of the owner. Above, on a cartouche-
scroll, backed by laurel leaves, is a square-cared-shield,
crest and motto. Beneath, in a smaller oval is a picture
of a terrier. The whole is in a formal frame, with fluted
pilasters on a broad base, on which is engraved the own-
er's signature.

Arms: Argent, a lion rampant sable between six crosses —
crosslet fitchée gules.

J. WINFRED SPENCELEY

Crest: A demi lion, gorged and chained, crowned with a mural crown.

Motto: Veritas sine timore

Etched and engraved. Sgd J W Spenceley 1906

3 1/2 x 2 3/8 (La Rose)

a—LPSP — sgd J W Spenceley 1908

Print — no change

142—WILLIAM PIERSON MEDICAL LIBRARY ASSOCIATION

Decorative

A plainly moulded frame bears at top the title and underneath the motto: "In Necessariis Unitas / In Dubiis Libertas / In Omnibus Caritas" the last word on each line being separated by the tree and serpent symbolism of Medicine. This symbol is the top ornament of a center panel within which is seen a complete chimney piece and accessories. Below this panel one reads in three lines: "Presented by / the family of William Pierson / 1901."

Sgd J W S 1904

3 3/8 x 2 1/2

a—LPSP — sgd J W S 1904

b—print mounted — shows further toning up of frame &c (outer frame specially)

c—LPSP — shows the toning up of last state — like prints

202—PORCELLIAN LIBRARY

Armorial

This splendid plate, which, if we except the landscape plates, is undoubtedly Mr. Spenceley's masterpiece, combines in its design certain features of three earlier bookplates of the Porcellian Club. The full heraldic achievement, with supporters, is set in an Eighteenth Century wall-niche. Trailing from the top down the side pilasters are branches of grapes; at either side of the base are tall urns; on the tessellated floor are several books.

Arms: Vert, a boar passant argent; on a chief of the last three stars of eight points of the field. The helmet is affronté and open.

BOOK PLATES

Crest: A boar's head argent (also, properly, affronté)
 Supporters: Two boars proper
 Motto: "Dum vivimus vivamus." Above all is the legend:
 "Fide et Amicitia." There exist four states of proofs;
 the final ones in three colours—black, green and brown
 —have as a *remarque* a small heraldic rose.
Etched and engraved. Sgd J W Spenceley 1907

4 x 3 (La Rose)

- a—LPSP — first state of plate — sgd J W Spenceley
1907
- b—LPSP — second state of plate — right column cross-
hatched and engraving well advanced
- c—LPSP — final state — cross-hatching of right col-
umn nearly obliterated
- d—LPSP — same state with *remarque*
Print — as in "c"

22—WALTER CONWAY PRESCOTT (I).

Pictorial

Described by La Rose p. 7

- a—LPUP — mkd by J W S "April 7 '97 — first proof
ret" — miniature plates unframed — sgd J W S
'97 only — no shading under wreath
- b—SPUP — mkd Apr 10 '97 — practically as desc'd
in red brown — no *remarque*
- c—LPUP — same state in blue
- d—LPSP — same state with *remarque*
- e—print mounted by J W S — on blue paper — with
remarque
Prints — in both states — "b" and "d"

43—WALTER CONWAY PRESCOTT (II).

Landscape

Described by La Rose p. 16

J. WINFRED SPENCELEY

a—LPSP — first state of plate — light — remarque —
sgd — no letters

b—LPSP — second state — panel and landscape ad-
vanced — no lettering

c—LPSP — third state — landscape ret — letters in-
serted

d—LPSP — final state

Prints as in "d" without remarque

162—GEORGIA MEDORA PRESTON

FORMERLY

GEORGIA MEDORA LEE (II), WHICH SEE

The last name of this plate was changed as above

105—VERYL PRESTON

Library Interior

This library interior is framed with a beaded, bevelled dec-
oration. The room is two-thirds filled with book-shelves
and books appear on tables and on top of book-shelves,
and above these, there are several pictures hung. A divan,
chair and table with lamp, complete this attractive room.
The lower part of the frame is hidden by a tablet with
the owner's name and this is again partly covered by
books, inkstand and quill, and a parchment bearing the
Greek motto:

"MH AEZHΣ / O'OTK OIEΘA"

Sgd J W S 1902

$2\frac{3}{4} \times 2\frac{1}{2}$

a—LPUP — plain tablet — name on frame — books
and plain scroll at base

b—LPUP — tablet filled in with outline picture —
frame ret

c—LPUP — further retouches to picture — not sgd

d—LPUP — retouches on wall framed pictures mainly
— sgd J W S 1902

BOOK PLATES

c—LPSP — final state — sgd — scroll with Greek motto

Print — no change

15—FREDERICK HENRY PRINCE

Described by La Rose p. 5

No proofs exist

Print ?

13—BOSTON PUBLIC LIBRARY

Described by La Rose p. 4

a—original design — mounted — St Gaudens arms printed, inserted

b—SPSP — first proof of die — arms only

c—SPSP — first state of plate — wreath outlined

d—SPSP — final state with the words: "Shelf No. . . ." above arms — "Given by" under wreath below

e—print mounted — an early impression of a transfer used with a thin-line framed pendant with: "Bought with the income of/the Scholfield bequests" in script — "No—" only at top

Prints — Arms with "Shelf No. . . ." at top

Arms with "No. . . ." at top and "Given by" with line, at base

Process transfers in various conditions of plate

Arms as in "e" — but in worn out transfer — showing also two separate printings for this label — as shown by bad registering

24—HENRY SARGENT CODMAN AND PHILLIP CODMAN (Boston Public Library)

Described by La Rose p. 8

a—print mounted — no proofs — as described

J. WINFRED SPENCELEY

209—READING CLUB—ST. MATTHEW'S SCHOOL

Libray Interior — Pictorial

Within a ruled and moulded frame is seen a Library with well filled book cases and with an open window looking into the landscape and Mount Diablo in the distance. Books are scattered on the window seat and on the table at left. Miniature pictures are distinguished flanking the window and a rug and globe complete the furnishing of the room, in the foreground of which a torn scroll with palm and poppy decorations bears the inscription: "Norman Delarue Cox / Memorial." At top of frame a ribbon flutters with "Ex Libris" partly hiding an open book and the frame of an oval with "The Reading Club / St. Matthew's School / Burlingame Cal."

A very effective composition.

Sgd J W Spenceley 1908

3¼ x 2¾

a—LPUP — first state — oval on top with name — toned with dots — sgd J W Spenceley 1908

b—SPUP — trial proof of second state — top oval darkened by marbling — Mt Diablo in distant landscape touched up

c—LPUP — final proof in this state

Print — no change

144—HENRIETTA ELEANOR ROBINSON

Landscape

Within a moulded frame there is a plain voluted panel with a formal garden scene which is the main feature of this plate. A low-hedged road flanked by palm bearing vases, leads to a grove of charmingly rendered trees. There is a garland of flowers at the top of the frame, held by wall pegs and partly hidden by an oval cartouche, surmounted by an Iris and bearing "Ex Libris." The ornamental panel at the base bears the owner's name in three lines with an inverted Iris at the bottom.

Sgd J W S 1904

3¼ x 2¾

a—LPSP — sgd J W S 1904

Print — no change

BOOK PLATES

191—ROCHESTER PUBLIC LIBRARY, WALTER HURLBUT BOOK FUND

Decorative

A Library Interior within two frames, ruled and decorated, the outer frame bearing on three sides the quotation: "To know the best that / has been thought / and said in the world." At the top a voluted cartouche hides the frame and is surrounded by palms, laurel, books and MSS. The cartouche bears "Walter Hurlbut Book Fund" in two lines. A fire place and accessories are seen in the center, with palms, books and lamps and a reader sitting on a rocker. A bust of Hermes on the mantel piece, presides the scene. Beneath the figure of the man reading, flutters a ribbon with "Ex Libris" and a columnated panel at the base bears: "Rochester / Public Library" in large caps.

Sgd J W Spenceley 1906

$4\frac{1}{4} \times 3$

a—LPUP — first state — figure sitting in heavy upholstered chair — sgd J W Spenceley 1906

b—LPUP — second state — figure changed in face — changed to light cane rocker — engraving darkened

c—LPSP — final state with slight changes in man's face — cross-hatching behind chair

Print — no change

6—M. M. SANDS

Described by La Rose p. 3

a—print mounted — from an old sample-book — unsigned

b—print mounted by J W S in blue paper — early print — no sign

c—LPUP — on India — shows sign as described but plate impression $3\frac{1}{2} \times 2$

d—LPSP — as described — plate impression $2\frac{1}{2} \times 1\frac{7}{8}$

J. WINFRED SPENCELEY

e—LPUP — No 2 of 15 proofs pulled Jan 1909 —
CHS

f—LPUP — shows plate after cancellation
Print — as in "d"

62—FRANCES SANFORD

Described by La Rose p. 23. Illustrated in green p. 24

a—LPUP — precedes first sgd state — both cartouche
and name scroll have plain ground

b—LPSP — first sgd state — cartouche and scroll are
toned

c—LPUP — further retouching of cartouche and scroll.
The above states bear no name — no motto — no sign
— behind the blank name ribbon there are painter's
palette and brushes and a lyre behind palette

d—LPSP — violin and framed print substitute palette
and lyre — motto inserted, name engraved — sgd
J W S 99 — not as described by La Rose — in black

e—LPSP — same state in red brown

f—LPUP — same state in green
Print — no change

54—ROBERT SCOVILLE — HERBERT SCOVILLE

Described by La Rose p. 19

a—LPSP — first state of plate — upper part outlined —
name tablet engraved without frame — names in-
serted

b—LPUP — same state with pencil suggestions

c—LPSP — second state of plate — picture and acces-
sories all in — lightly engraved — sgd

BOOK PLATES

d—LPSP — as described

Print — no change

181—ISAAC N. SELIGMAN

Landscape — Pictorial

A beaded frame within a moulded outer frame, contains two beautiful landscapes divided by a scroll with the motto: "Vincit Amor Patriæ." The upper picture is of the Hudson River and the Highlands with a background of fleecy clouds. The lower is of a quiet woodland scene with a rippling brook falling into a pool in the foreground. At the top, two scrolls bear "Ex Libris" and the owner's name, while at bottom, another scroll reads: "Willow Brook." Beneath the scroll are seen a group of books, a painter's scroll at right—both sides being decorated by convolvuli in bloom and bud. A very fine and successful composition.

Sgd J W Spenceley 1906

3 x 2

a—LPSP — first state — outline lettered motto (error Armor) lightly engraved — sgd J W Spenceley 1906

b—LPSP — second state — motto lettering and plate generally darkened

c—LPSP — third state — slightly retouched

d—LPSP — fourth state and final, save as to error (Armor)

e—LPSP — final state with correct spelling of Amor
Print — no change

101—A.[DELAIDE] M. S.[MITH]

Described by La Rose p, 41

a—LPUP — early state — outline — no name — unsgd — toned — plate impression 4 x 3

b—LPSP — plate before lettering — plate impression
2 $\frac{3}{8}$ x 2 $\frac{7}{8}$ — sgd J W S 1902

J. WINFRED SPENCELEY

c—LPSP — final state as described

Print — no change

32—ANDREW SMITH

Described by La Rose p. 11

a—LPUP — early state — figures in outline — no sign
— light — name Cranshaw

b—LPUP — plate further advanced — Cranshaw —
sgd J W Spenceley Sc 1897

c—LPSP — final state in black — Cranshaws — date after
sign erased — as described

d—LPSP — same state in red brown

Print — no change

130—CHARLES STEWART SMITH

Described by La Rose p. 54

a—LPUP — preceding sgd state — light engraving —
sgd

b—LPSP — as described — dark

Print — no change

68—GRACE ANDERSON SMITH

Described by La Rose p. 26

a—SPUP — trial proof mkd by J W S "1 state No 1"
— no lettering — mostly in outline — sgd J W S 99

b—LPUP — precedes first sgd state — plate impression
4 x 5¼ — name inserted

c—LPSP — first state before lettering in lozenge —
plate cut down to 3¼ x 3½ — on white p

d—LPUP — same state in Japan p — mkd by J W S
"3d state No 1"

BOOK PLATES

c—LPUP — precedes final state — mkd by J W S “4th state No 1” — motto inserted — cartouche toned

f—LPSP — final state — cartouche further toned up
Print — no change

51—HENRY A. SMITH

Decorative

Within a toned, bevelled frame and relieved by laurel leaves at base and acanthus leaves at top, appears a torn roll, the upper part of which, bears in two lines — “Ex Libris Henry A Smith,” beneath which is seen an open book, surrounded by a laurel wreath. Designed by E. D. French.
Not signed — not dated — (Feb. 4th 1899) 1¼ x 1½

a—original pen and ink design by E D French — signed

b—LPSP — first state with signature — J W S Sc — below frame — afterwards erased — only three proofs

c—SPSP — final state — sign erased and a few retouches made — sgd by E D French del and J Winfred Spenceley Sc — on white porous paper with this pencil note on back — “This is the only proof signed by both artist and engraver J W S”

d—LPSP — final state — from J W S — on heavy cream laid batonné paper

e—LPUP — same state — on Japan paper — from Estate E D F
Print — no change

156—MARY NIXON SMITH

Decorative

A pretty little cartouche is covered by two ribbons, the upper and smaller one, swinging from the top volutes, bears “Ex Libris,” the larger is inscribed with the owner's name. At right and left are four-leaved clovers. On

J. WINFRED SPENCELEY

the lower ledge of the simple, broad frame are several books; a volume stands open before them and covers the base of the cartouche.

Etched and engraved—sgd J W Spenceley, Boston, 1905
2 x 1 $\frac{3}{4}$ (La Rose)

a—LPUP—light—no top ornament—sgd J W Spenceley Boston 1905

b—LPSP—final state—top ornament added—darkened

Print—no change

4—RALPH OLIVER SMITH

Described by La Rose p. 2

a—print mounted by J W S and sgd with early monogram—engraving light—unsgd—Arabic letters plain black

b—LPUP—on India—darker and finished engraving—sgd as desc—Arabic motto letters surrounded by thin line

c—LPSP—same state in Japan p

d—LPUP—No 2 of 15 proofs pulled Jan 1909—CHS

e—LPUP—showing plate after cancellation

Print—as in "c"

148—E. L. W.—W. M. S.[MITH]

Library Interior with arms

In the centre, in a plain oval frame, is shown the wall of a library between two doors. A broad book case is surmounted by a pair of vases and one or two smaller objects; above hangs the portrait of a lady. At either side of this oval are two rococo shields with crests. That at the left is: argent, on a bend sable three plates.

Crest: A greyhound's head erased (proper), collared argent.

BOOK PLATES

Motto: Alta Pete. That at the right is: gules on a chevron argent three stags heads erased of the field, a chief ermine.

Crest: A dexter arm habited ermines (?), the hand grasping a stag's head erased argent. From behind these shields spring fronds of lily of the valley.

Etched and engraved. Sgd J W S 1905 3 x 2 (La Rose)

a—LPSP — first state — figure of lady in portrait, dark — sgd J W S 1905

b—LPUP — second state — light

c—LPUP — third state — retouching of figure

d—LPUP — final state — so mkd by J W S

Print — no change

SOCIETY OF MAYFLOWER DESCENDANTS IN MASSACHUSETTS

Pictorial

The title in five lines is seen above a decorative frame within which is a beaded oval enclosing the picture of the Mayflower at anchor, sails hanging limp, a boat near by, in a placid harbour. This oval is decorated with palms and arbutus at base and with crest and motto at top. The crest is a man's arm issuing from a fillet, hand holding a sword, with a fluttering ribbon beneath: "Ense Petit Placidam Sub Libertate Quietem." Below the frame is "Presented by" and two lines. The thin outer frame is nearly worn off the plate.

Not sgd — not dated. Plate prepared for a prize competition in 1897

4 1/4 x 3

ERROR "DESCENDENTS"

a—LPUP — unframed — light engraving — no lines under "Presented by"

b—LPUP — same state with pencil suggestions for frame and lines

c—LPUP — dotted lines and thin frame added — green print

J. WINFRED SPENCELEY

d—LPUP — same state — dark brown print

e—LPUP — same state in black

CORRECT READING OF DESCENDANTS

a—LPUP — printed in dark brown — on Japan paper

b—LPUP — printed in toned black on thick plate paper

c—trial proof on white plate paper — five proofs pulled
1909

Print — unknown

138—SAMUEL STRONG SPAULDING

Decorative with book-pile and crest

Within a fine Georgian frame with corniced top and broad tablet base is shown a group of books and parchments against a panelled wainscot. Above these on a shield-like-cartouche, flanked with laurel branches, is the crest — an elephant's head, crowned and below it the motto: HINC MIHI SALUS. Beneath the books, from either side of the frame swings a rich garland of roses bound with crossed ribbons. The name of the owner, in two lines, fills a raised panel at the base.

Etched and engraved — sgd J W S 1904

$2\frac{1}{4} \times 2\frac{7}{8}$ (La Rose)

a—LPUP — early state — outlined — not sgd —
Spaulding without ornaments

b—LPUP — darker engraving — sgd J W S 1904 —
ornaments each side of Spaulding

c—LPSP — final state — slight retouches

Print — no change

212—CLARE HOLBROOK SPENCELEY

Decorative

Within a ruled and line frame a beautiful rose wreath encircles a well toned oval with the owner's name in three lines of open letters through the middle of which curls the smoke from a lamp of ancient shape resting at the

BOOK PLATES

base of the oval. The wreath is secured by wall pegs above tied ribbons which flutter in and around a voluted cartouche at the base of the frame. In this cartouche and within a simple line oval is "XIV / September / MCMV-." The corners of an inner frame are suggested beneath this cartouche and under the wreath.

Sgd J W Spenceley 1907

3¼ x 2¼

* See note at foot of 210

- a—LPUP — first state, mainly in outline — two-line frame — sgd J W Spenceley 1907
 - b—LPUP — same state with pencil suggestions for add'l line frame
 - c—LPUP — second state — add'l line frame — fully retouched
 - d—LPUP — same state with trial frame in colour
 - e—LPUP — same state with suggestion for an extension of the corners to inner frame — cross-hatched
 - f—LPUP — same state — N Y trial proof — one of 5 — before letters
 - g—LPUP — trial proof in white paper
 - h—LPUP — final state in Japan paper
- Print — no change

10—J. WINFRED SPENCELEY (I)

Armorial

Described by La Rose p. 4

- a—LPUP — on India — early state of plate — without sign
- b—print mounted by J W S on blue paper with his early monogram — early impression of unsgd state
- c—print — mounted — without sign

J. WINFRED SPENCELEY

d—LPSP — second state as described, with sign J W S
'96

e—LPUP — one of three trial proofs pulled in 1909
with sign

Print with sign unknown in 1909

18—J. WINFRED SPENCELEY (II)

Pictorial

Described by La Rose p. 6

a—SPUP — first outline of plate — no letters — with
fountain

b—LPUP — second state — engraving forwarded —
no letters

c—LPUP — third state — no sign — fountain erased —
Arabic motto — no other letters

d—LPUP — fourth state — with shield replacing
fountain — lettered and sgd '97

e—print — mounted by H E Deats who rec'd it from
J W S — embossed Latin inscription replacing
shield

f—large print mounted by H E Deats — received from
J W S — with inscription engraved on plate, as de-
scribed

g—LPUP — special printing of a marginal record thus:
"No. . . . of thirty special proofs" — large plate im-
pression

h—LPSP — on India — from sale of H E Deats —
large plate imp'n

i—LPSP — on Japan — same state — copper plate cut-
down — impression smaller

BOOK PLATES

- j—LPUP — same state — one of three trial proofs showing condition of the plate in 1909
Print — as in "P"

MEMORIAL PLATE

Decorative

The bold initial monogram J W S is in the center of a well toned background with a ribboned palm engraved athwart the frame which also bears "Chocorua N H" at top and "October XVII" at base. Another frame shows tablets with "In Memoriam" and "MCMVIII" above and below the inscriptions of the inner frame. A third and outer frame completes the plate, with corner rosettes and trumpets of fame on two sides. All the frames are plain two line frames, the inner one with the monogram having been left intact — as the work of J W S — by the artist who carried out the design of J M Andreini.

Not dated — not sgd — (1906-1909) 1½ x 1¾

- a—check-list of J W S book plates 136-172 showing this plate with a single line frame — used as a vignette
b—check-list 173-204 showing the plate with two-line frame
c—LPUP — same condition — one of 5 proofs pulled in 1909
d—LPUP — design added around monogram — error of date — XVIII instead of XVII — one of six proofs with light background
e—LPUP — final state with correct date and darker background
Print — no change

211—RICHARD COLBY SPENCELEY

Book-Pile

A little gem of a book group — the back row standing, the front row set both closed and open on a table with let-

J. WINFRED SPENCELEY

ters and prints and inkstand and quill accessories, beneath which is "Ex Libris" and the owner's name.

Sgd J W S 1904

1¾ x 1½

* See note at foot of 210

- a—cut down proof — mounted — shows first condition of the plate — not sgd — left leaf of open book, blank
 - b—SPSP — second state — sgd J W S 1904 — left side of book engraved — as it was used in vignette of *La Rose* book
 - c—LPUP — trial proof — one of 5 — showing wear of plate
 - d—LPUP — first trial proof on white paper of plate after lettering and retouching
 - e—LPUP — final proof on Japan paper
- Print — no change

172—FREDERICK STARR

Landscape — Pictorial

This is a Mexican poem in seven pictures. The heavy frame of the inner portion encloses, on top, a panel with a line frame picture of Our Lady of Guadalupe, on the left — a beaded circle with the bust of a native Indian in the middle and an Aztec idol within a line frame to the right. A distant view of the snow-clad Orizaba peak is in an oval frame in the middle, the foreground depicting the stream and forest of Mexico. This middle oval is set in the midst of palms and cacti, beneath which are seen, on the right, the portrait of President Diaz, on the left that of the late President Juarez and in the middle, the Aztec Calendar stone which one finds against the wall of the Cathedral of Mexico.

Fluttering about the stone is a ribbon with "Ex Libris Mexicanis" in two sections and below this ribbon is the owner's name in a narrow thin-line-framed tablet. Within the thin-line outside border is the signature: "*J W Spenceley Boston 1905*" and outside "Copyright Frederick Starr 1905."

3¾ x 2¾

BOOK PLATES

- a—LPSP — first state of plate — light — sgd J W Spenceley Boston 1905
- b—LPSP — second state — name background marbled, other ret
- c—LPSP — third state — new frame enclosing sign — thin line — name enclosed in tablet
- d—LPSP — fourth state — name tablet toned — other ret
- e—LPSP — final state with copyright addition under frame — portraits ret
Print — no change

49—MARIANNE BEERS STERLING MEMORIAL

Described by La Rose p. 18

- a—print mounted — no proofs — as described

93—REDMOND CONYNGHAM STEWART

Described by La Rose p. 37

- a—LPSP — toned — as described
Print — no change

52—EDWARD S. STICKNEY

Decorative

Designed and partly engraved by E. D. French on the upper part — advanced by J W Spenceley and nearly finished, except the head of Hermes which was finished by E D French, April 2d, 1899.

A beaded and bevelled frame contains an inner one with wavy and irregular background and bold graceful leaves of acanthus surrounding and partly covering a decorative tablet with "Ex Libris / Edward Swan Stickney," above which is seen a lighted torch with a fluttering ribbon with the motto: "Vita Sine / Literis / Mors Est" mingled with laurel leaves. Resting on the base of the inner frame one

J. WINFRED SPENCELEY

sees a group of books, MSS., musical instruments — flute, lyre, violin and organ — to the right — and the bust of Hermes partly hidden by a painter's palette and brushes on the left. Below the frame there is a tablet with cusped corners (three) bearing the inscription: "Presented to the Chicago / Historical Society by / Elizabeth Hammond Stickney / Obit July XI MDCCCXCVII."

Sgd E D French Sc 1898

4 x 2½

a—LPUP — first state as it was sent by E D French to J W Spenceley to be finished — upper portion partly engraved — the rest outlined — name tablet engraved — sgd

b—LPSP — second state — as it was advanced by J W Spenceley — with this pencil note signed by him: "This Stickney plate was commenced and about half completed by Mr. French, when on account of illness he asked me to complete it, excepting the Hermes. This proof shows the plate as I left it. J Winfred Spenceley"

c—cut down proof — signed and inscribed by E D French thus: "E D French with thanks for help received" — showing the bust of Hermes and acanthus decoration retouched — proof mounted by J W S

d—LPUP — final state — further retouching of Hermes — from estate E D French
Print — no change

187—ALICE R. STUDEBAKER

Pictorial

A gracefully voluted cartouche within a bevelled frame, contains an open book on a toned background, the cartouche hiding a book-shelf, from which sides issue pine needles and cones and rose garlands, the latter of which decorate each side of the tablet beneath bearing the owner's name in three lines. Volute supports at base complete this dignified little picture.

Sgd J W S 1906

2¼ x 2½

BOOK PLATES

a—LPSP — sgd J W S 1906

Print — no change

137—SUNDAY SCHOOL, FIRST PRESBYTERIAN CHURCH, CHICAGO

Decorative

On a finely decorated frame rests, midway, a panel bearing the title in three lines—the third line being flanked by pairs of Maltese crosses. This panel hides an oval from the upper part of which rises a lyre-shaped cartouche with a church and spire, beautifully toned. Three ribbons float about the lyre cartouche—the upper bears "Founded in," the middle one in two sections "Fort Dearborn / June 26, 1833." At the base is the motto: "DEO DUCE." At the base of name panel there are laurel decorations issuing from the volutes of the oval cartouche and beneath the volutes "No. —"

Sgd J W Spenceley Boston 1904

3 x 2¼

a—LPSP — sgd J W Spenceley Boston 1904

Print — no change

89—MARY FLORENCE TAFT

Described by La Rose p. 35. Illustrated p. 48

a—LPSP — as described

Print — no change

97—MATTHEW HENRY TAYLOR

Described by La Rose p. 39

a—LPSP — first state of plate; light

b—LPUP — second — transition state — dark

c—LPSP — final retouches

Print — no change

45—TEACHERS COLLEGE — BRYSON LIBRARY

Described by La Rose p. 17

a—LPSP — as described, save as to sign — none appears

Print — as above

J. WINFRED SPENCELEY

103—MAUD TEAHON

Described by La Rose p. 42. Illustrated p. 8

a—LPSP — plate before lettering

b—LPSP — after lettering — as described

Print — no change

106—ETHEL RANDOLPH THAYER

Described by La Rose p. 43

a—LPUP — first state — unsigned — curls after L's —
not toned around sphinx

b—LPSP — final state as described — toned around
sphinx — curls after the L's erased

Print — no change

53—MATHILDE E. THEBAUD

Described by La Rose p. 19

a—LPSP — first state of plate — inner tablet not en-
graved — books in outline — not sgd

b—LPSP — second state — inner engraving partly
done — unsqd

c—LPUP — mkd by J W S "2d state — 4th ret"

d—LPSP — third state — frame and inner tablet ad-
vanced — books included — sgd J W S '99

e—LPSP — final sgd state, as described — see "Les
Miserables"

f—Print — writing on Les Miserables at base, changed
to a printed page

110—GEORGE CLIFFORD THOMAS

Described by La Rose p. 44

a—LPUP — on India — first state — in outline

BOOK PLATES

b—SPUP — same state on blue paper

c—LPSP — final state as described

Print — no change

160—LINDA THOMAS

Decorative

A plain oval frame on latticed background, encloses a shell-like cartouche half-filled with roses. From volutes at base, issue two garlands of roses, which swing above the tablet bearing the owner's name in two lines. Looped ribbons cover partly the upper lattice frame and flower ornaments are seen at the base. The whole is enclosed by a simple two line frame.

Sgd J W Spenceley Boston 1905

3 x 2¼

a—LPUP — early state — engraving rather dark —sgd
J W Spenceley Boston 1905

b—LPSP — last state — retouchees — light shell

Print — no change

2—H. C. M. THOMSON

Described by La Rose p. 2

a—Print mounted — early light impression — no sign
— taken from J W S sample book

b—Print mounted by J W S with his early monogram —
dark print — no sign

c—LPUP — on India — sgd as described

d—LPSP — on Japan as described

e—LPUP — No 2 of 15 proofs pulled Jan 1909 —
CHS

f—LPUP — shows plate after cancellation

Prints — both states

J. WINFRED SPENCELEY

94—WINFRED PORTER TRUESDELL

Described by La Rose p. 37. Illustrated p. XXXII

a—LPSP — as described

Print — no change

40—20TH REGIMENT, M. V. I.

Described by La Rose p. 15

a—LPSP — as described save as to sign — the initials of L L H appear below wreath at right — sgd by Lois L Howe and J W Spenceley Sc

b—Print — no change — also with initials as above

107—UNIVERSITY CLUB OF CHICAGO

Described by La Rose p. 43

a—LPSP — mkd by J W S as "1st" — nearly as described — i dotted with comma

b—SPUP — final state — only changes are slight retouches and the dot on the i of Chicago which is curved as on the other i's in plate

Print — no change

151—UNIVERSITY OF CALIFORNIA

Spinello Memorial

Decorative

A long inscription, admirably arranged in an architectural frame. At the top, backed by a draped curtain is a broad, oval, beaded frame, holding the inscription (the first three words on a ribbon scroll) "Library / of the / University / California." The panel beneath is filled as follows: "In Memoriam / Marius J Spinello / 1874-1904 / Instructor in Romance / Languages in the / University of / California / 1902-4." At the base, flanked by books and surmounted by two beautifully drawn

BOOK PLATES

palm branches, is a small panel engraved: "Ex Dono Amicorum."

Engraved, sgd J W Spenceley, Boston 1905
2½ x 3½ (La Rose)

a—LPSP — sgd J W Spenceley Boston 1905; tablet with "Ex Dono Amicorum" is cross-hatched with corner ornam's

b—LPUP — preceding above state — tablet shaded with lines — no ornaments

Print — as in "a"

145—LIBRARY OF THE UNIVERSITY OF MICHIGAN

Armorial — Pictorial

A double moulded frame encloses a small and a large cartouche and a tablet. The small, upper one bears the University seal and motto. A book behind a lighted lamp with ribbons fluttering around the heart-shaped cartouche with "1837" at top and "Artes," "Veritas" and "Scientia" at left, base and right, respectively. The center circle bears the full coat-of-arms of the State of Michigan, flanked by pine-needles and cones. The garlanded-tablet at base was purposely left in blank for the use of the different Departments of the University.

Sgd J W Spenceley 1904 *3¼ x 2¼*

a—LPSP — first state of plate — center oval blank — no sign

b—LPSP — second state — center engraved light — sgd J W Spenceley 1904

c—LPSP — final state

Print — as in "c"

A number of dies were engraved for the Departments in the University and for special gifts:—

a—LPUP — Small tablet decorated in the same style as the regular plate, with "The Gift of / W C Mc Millan" — Boston print

J. WINFRED SPENCELEY

b—LPUP — the same tablet — one of 5 proofs pulled in 1909 — N Y print

Process print showing the regular plate, with this tablet as a pendant. $4\frac{1}{4} \times 2\frac{1}{4}$

Process print showing the same tablet border with the name taken off — only "The Gift of" — as a pendant to the regular plate.

c—LPUP — die for the "Homoeopathic / Library" — one of 5 proofs pulled in 1909

Process prints — two colours — with above title in the blank tablet of the original plate. $3\frac{1}{4} \times 2\frac{1}{4}$

d—LPUP — copper die with "Dental / Library" and "Morphological / Laboratory" engraved dos-à-dos — one of 5 proofs pulled in 1909

Process print with "Dental / Library" in blank space — the M L print exists also.

e—LPUP — from Copper with four dies — two normal — two upside down — "Reading / Room" and "Department / of / Engineering" — normal — and "Class Library" and "Department / of Law" — upside down

Process prints from the transfers — with above titles in the space below the State arms.

Process print of a reduction from the regular plate. $1\frac{5}{8} \times 1\frac{1}{8}$

Process reduction in use on envelopes. $1\frac{1}{4} \times \frac{7}{8}$

Engraved prints with trial proofs of two dies

Large letter die transfers

67—UNIVERSITY OF MISSOURI

Three-line tablet

Described by La Rose p. 25

a—LPSP — first state of plate — mainly in outline

b—LPUP — second state — center engraved — no sign

c—LPUP — third state — so mkd by J W S — sgd J W S '99 inside tablet

BOOK PLATES

d—LPSP — final state as described — sign in full—outside frame

Prints — see next page

67—UNIVERSITY OF MISSOURI

Two and one-line tablets

a—Print mounted — one-line tablet — printed in Mexico — no proofs — sgd J W Spenceley Boston 1899 inside tablet

b—Print mounted — shows above plate with Law Library addition probably from die — as a trial of the plate

c—LPUP — two-line title sgd as above — "Library of the / University of Missouri

d—LPUP — one of 5 trial proofs pulled in 1909 — copper die — "Law Library" — specially engraved for insertion in "b" which see

Prints — Three-line tablet

The Litton plate bears *J W Spenceley Boston 1899* in full
Prints with "The Gift of" have the name partly erased or entirely obliterated

Prints with "The Gift of / Honorable / George Graham Vest / 1903" have signature partly erased

Two-line tablet

"Law Library / University of Missouri"

Process print — full size — evidently from transfer of "b"
No signature

"Library of the / University of Missouri"

Process print — reduced size — $3\frac{1}{4} \times 2\frac{1}{4}$ — no sign

Process print — further reduction — $2 \times 1\frac{1}{2}$ — no sign

Both transfers from "c".

34—MARGARET VAN ZANDT

Described by La Rose p. 12

a—LPSP — first state of plate — no letters — curtained sunset window — sgd as described

J. WINFRED SPENCELEY

- b—LPUP — precedes above state — engraving light
- c—LPSP — final state — latticed window; no sunset
- d—SPUP — same state but toned
- Print — no change

42—WILLIAM C. WAIT

Described by La Rose p. 15

- a—LPSP — first state — outline with pencil suggestions — unsgd
- b—LPUP — second state — border suggestions carried out — not sgd
- c—LPSP — final state — sgd — as described
- Print — no change

141—WANDERINGS OF ALOHA

See Arthur Curtiss James

140—EZRA J. WARNER

Decorative

A plainly moulded oblong frame encloses a bold, oval cartouche, within which is engraved "Ex Libris" and the owner's name. On the lower scroll of the oval is OAK-HURST. Circling the frame of the cartouche are sprays of oak-leaves and acorns. On the lower edge of the outer frame rests an open book, also backed by oak-leaves.
Engraved — sgd J W S 1904 2 x 2¼

- a—LPSP — sgd J W S 1904
- Print — no change

204—WASHINGTON COUNTY FREE LIBRARY, HAGERSTOWN, MD.

Decorative

A portrait is seen in an oval frame in the upper center of the plate, with this lettering around the oval frame: "Ben-

BOOK PLATES

jamin Franklin Newcomer — 1827-1901." This oval frame is flanked by decoration of wheat and corn forming the background of a frame which rests upon a small oblong panel containing the title: "The Washington County / Free Library — Hagerstown / Maryland — MDCCCCI" Beneath this panel is "No. . . ." and above the oval frame and almost hiding it is the motto: "Knowledge is Power" in a curved scroll. Acanthus decorations appear at base of the oval and among them is seen the signature E D F in a monogram and 1902. 4 x 2½

a—LPUP — early state of portrait not accepted — "No." on thin-line open letters and dated in pencil by E D F Feb 13 1903

b—Cut down proof of another portrait essay with "No." shaded and lined — pencil date by E D F June 17 1904

c—LPUP — Portrait accepted — sent to J W S with E D F stamp date — Sep 8 1905

d—LPSP — Electro plate with portrait inserted — as in "c" — with this pencil note: "Electro plate by E D French. As it came to me to complete portrait and background. (Sgd) J Winfred Spenceley" — "original border but new portrait" — Rec'd Jan 11 1908

e—LPSP — final state — with this pencil note: "Proof of electro as completed by J Winfred Spenceley" Rec'd from him Jan 11 1908

Print — as in "a"
Print — as in "e"

183—ELEANOR WHITNEY WATSON

Armorial

A lozenge suspended from a bow of ribbons and garlands of flowers; at the base a shell with scrolls. A charmingly designed plate.

Arms: Barry of six, gules and argent, three crescents er-

J. WINFRED SPENCELEY

mine; on a chief of the second two broken lances in saltire of the first.

Motto: Ferio Tego

Etched and engraved. Sgd J W Spenceley 1906

3 x 2 (La Rose)

a—LPUP — first state — light simple shading of shell
— no dot on i — sgd J W Spenceley 1906

b—LPSP — second state — shell darkened by cross-hatching — no dot on i

c—LPUP — final state with dot on i
Print — no change

184—MARGERY WILLARD WATSON

Armorial

See No. 183 for description

a—LPSP — follows the last state of E W W of which
this is the exact copy — sgd J W Spenceley 1906

Print — no change

92—JOHN WINGATE WEEKS

Described by La Rose p. 36

a—LPSP — as described

Print — no change

96a—BERTHE L. WELCH

Described by La Rose p. 39

a—LPUP — first state — outline — lettered — not sgd

b—LPSP — second and final state of this plate — name
shaded — sgd as described

Print — no change

Print mounted — shows obliteration of above name — blank
tablet

96b—A. WELCH

Described by La Rose p. 39

BOOK PLATES

- a—LPSP — follows second state of Berthe L Welch —
sgd
Print — no change

96c—BERTHE L. WELCH

Changed by the owner to
B d'ALTÉ WELCH

- a—LPUP — impression on large Japan paper showing
the above change — sgd
Print — no change

65—CHARLES GODDARD WELD

Described by La Rose p. 24

- a—LPSP — as described — sgd J W S '99 in pencil —
no outer line in crescents

- b—LPSP — second state — with darker shading on fesse
— one and two line shading of crescents — sgd J W S
Sc '99 in ink

Print — as in "b" — shows obliteration of engraved sign
Print — with pencil remarks by Dr. Weld

60—J.[ULIA] B.[RADFORD] W.[HITE]

Described by La Rose p. 22

- a—LPSP — first state (Cat variety) shading about iris
dark — slanting book

- b—SPUP — second state — white circles around iris
frame

- c—LPSP — final state (jar variety) iris as in preceding
state — sign in white background — books all up-
right

Print — jar variety as described

90—FRED ERWIN WHITING

Described by La Rose p. 35

J. WINFRED SPENCELEY

a—LPSP — as described

b—LPSP — sgd also by designer E B Bird

Print — no change

73—WILLIAM WHITING

Described by La Rose p. 28

a—SPSP — as described — in black

b—SPUP — same in green

Print — no change

95—MARGARET F. G. WHITNEY

Described by La Rose p. 38

a—LPSP — first state of plate before it was cut down

b—LPUP — plate after it was cut down — engraving
light — dark brown

c—LPUP — same state in red brown

d—LPSP — same state with remarque

e—LPSP — final state showing light retouches

f—LPSP — also sgd by designer Bertram G Goodhue

Print — no change

214—WISTERIA COTTAGE PRESS

See Zella Allen Dixon

58—ADRIENNE ADAMS WICKHAM

Described by La Rose p. 21

a—LPUP — first state — so mkd by J W S — lettering
very light — not sgd

b—LPSP — thicker lettering — sgd J W S '99 — as
described

BOOK PLATES

c—SPSP — Mexico print — landscape variety — sgd
as described

d—Print mounted — shows erasing of names under
shields — light print
Prints — as in "b" and "c"

50—BESSIE H. WILLIAMS

Described by La Rose p. 18

a—LPSP — as described

b—Print mounted — shows ret — dark Ex Libris and
shading of the scroll bearing German quotation

122—LUCY WHITE WILLIAMS

Described by La Rose p. 49

a—LPSP — as described — "Imbecile" corrected
Print — no change

— ERROR —

The above state is preceded by several with "IMBICILE"

a—LPUP — light — quotation slightly toned — frame
incomplete — not signed

b—LPUP — on India — quotation fully toned — frame
completed — sgd J W Spenceley 1903

c—LPUP — final state with the error
Print — no change

20—WILLIAM CARVER WILLIAMS, M. D.

Described by La Rose p. 7

a—LPSP — as described — sgd J W S 1897 — printed
in green — thick caps for quotation

b—Print mounted by J W S on blue paper — early
impression

J. WINFRED SPENCELEY

c—LPUP — No 2 of 15 proofs pulled in Jan 1909 —
CHS

d—LPUP — shows plate after cancellation

Print — no change from "a"

e—SPUP — state preceding "a" — double line letters
on plain backgr — sgd with early monogram J W S
1897

Prints — unknown

• The *W C Williams* copper and eight others were found
in the possession of the Estate at Mr. Spenceley's death.
The nine coppers were cancelled by the Estate in January,
1909.

120—HENRY ROGERS WINTHROP

Described by La Rose p. 48

a—LPSP — as described — sgd J W S 1903

b—LPUP — first state preceding above — so mkd by
J W S — crest light — shield backgr plain — chevrons
shaded with lower line dexter — "a" has line shading
both sides of chevrons — sign faint

Print — no change from "a"

215—FRUITLEDGE — (HENRY ROGERS WINTHROP)

Pictorial

A beautifully drawn picture of an apple tree, with gnarled
trunk and branches and loaded with fruit. At base, the
title in block caps.

Not sgd (1906—Nov. 15)

1¼ x 1

a—LPUP — as described — not sgd

Print — no change

98—MARIE WINTHROP

Described by La Rose p. 40. Illustrated p. 16

BOOK PLATES

a—LPSP — first state of plate — light engraving — inner frame of lozenge — plain — chevrons without the lower line shading — sgd J W S 1902

b—LPSP — last state with inner frame toned — chevrons first and third lined — darkened — dark brown

c—LPUP — same state as above — red brown
Print — no change from "b"

61—WOMAN'S CLUB OF WISCONSIN (I)

Described by La Rose p. 23

a—LPUP — first state — unsgd — Athena not engraved

b—LPSP — final state — sgd as described

c—LPUP — printed on side for pamphlet use

d—Print — mounted — used by J W S to engrave plate of 1906

Print — no change

Differences — Pearl drop from top ornament to Athena oval — notch on lower ornament — shading of right side of lyre — all in 1899 — absent in 1906

175—WOMAN'S CLUB OF WISCONSIN (II)

Decorative

This follows closely the 1899 design. The frame of Athena is not beaded in the plate of 1906 and there are other differences, noted in list of states.

Sgd J W Spenceley Boston 1906

$3\frac{1}{4} \times 2\frac{1}{2}$

a—LPSP — follows design of 1899 plate save in the three particulars, among others of less note, mentioned in No 61, which see

Print — no change

164—FRANCIS GREGORY WOOD

Pictorial

Within a frame shaded at the corners of the oblong, there

J. WINFRED SPENCELEY

is a double line oval, in the midst of which, resting on a table, stands upright an ancient bound volume with silver mounts and clasps. The oval frame bears the inscription: "Some worth in the booke" and a single line tablet at the base of the oval, bears the owner's name.

A very simple dignified plate.

Sgd J W S 1905

2½ x 1¼

a—LPSP — dark print — sgd J W S 1905

b—LPUP — lightened up — faint sign
Print — as in "b"

27—FRED H. C. WOOLLEY

Described by La Rose p. 9

a—LPSP — first state of plate — two-line open letters
— no sign

b—LPSP — second state — letters shaded — unsqd

c—LPSP — final state — name tablet toned — "No."
added — sgd as described

d—Print mounted on blue paper by J W S — early
impression
Print — no change from "c"

125--HENRY AND ALICE YOUNG

Described by La Rose p. 51

a—LPUP — first state — light engraving — curtain
not toned — sgd J W S 1903 — on India

b—LPSP — final state — curtain and the engraving
generally darkened — as described — on India
Print — no change from "b"

129—ANDREW CHRISTIAN ZABRISKIE

Described by La Rose p. 53

BOOK PLATES

a—LPSP — as described

Print — no change

113—THE ZETA PSI CLUB

Described by La Rose p. 46

a—LPSP — first state of plate — left bear not engraved
— not sgd

b—LPSP — second state of plate — standing bears both
engraved — not sgd

c—LPSP — third state of plate — darker — sgd J W
Spenceley 1902 — bear on shield indistinct

d—LPSP — final state — bear on shield ret — in red
brown

e—LPSP — same state in black

Print — no change



CHRONOLOGICAL LIST

Note—The following dates are from Mr. Spenceley's own record, excepting as to dates of Nos. 210-216-217 which are only approximate.

1895

1. OLIVER WENDELL HOLMES.
2. H. C. M. THOMSON.
3. MARY H. FEE.
4. RALPH OLIVER SMITH.
5. FREDERICK DENISON LYON.
6. M. M. SANDS.
7. ALICE ROOT ATKINSON.
8. WILLIAM M. DERBY, JR.
9. TRACY C. DRAKE.

1896

10. J. WINFRED SPENCELEY (I). (ARMORIAL.)
11. NOBLE FOSTER HOGGSON (I). (DECORATIVE)
12. NORMAN W. HARRIS.
13. BOSTON PUBLIC LIBRARY.
14. CHARLES FRY.
15. FREDERICK HENRY PRINCE.
16. DUBOIS HENRY LOUX.
17. NOBLE FOSTER HOGGSON (II). (ARMORIAL.)

1897

18. J. WINFRED SPENCELEY (II). (PICTORIAL.)
216. GEORGE FOSTER BARNES

J. WINFRED SPENCELEY

19. DAVID W. CHEEVER, M. D.
20. WILLIAM CARVER WILLIAMS, M. D.
21. GEORGE FOSTER BARNES.
22. WALTER CONWAY PRESCOTT (I). (PICTORIAL.)
23. HOTEL TOURAINE, BOSTON
24. HENRY SARGENT CODMAN AND PHILIP CODMAN.
- 25a. HENRY STURGIS GREW
- 25b. RANDOLPH CLARK GREW.
26. JOHN EDWARD DEVLIN.
27. FRED H. C. WOOLLEY.
28. CHARLES E. CAMERON (I)
29. CHARLES E. CAMERON (II).
30. MINNIE C. HOLBROOK.
31. E. N. HEWINS.
32. ANDREW SMITH.
33. (ABRAM GARFIELD.)
34. MARGARET VAN ZANDT.
35. BILLERICA HISTORICAL SOCIETY.
36. WILLIAM A. BUTTERFIELD.
37. BOSTON BROWNING SOCIETY.
38. ADELE TYLDEN LOW.
39. A. T. CLEARWATER.
40. 20TH REGIMENT, M. V. I.
41. JAMES RUDOLPH GARFIELD.
210. KENNETH MINIUS ANDREINI
1898.
42. WILLIAM C. WAIT.
43. WALTER CONWAY PRESCOTT (II). (LAND-
SCAPE.)
44. FRANK W. HASTINGS, JR.

BOOK PLATES

45. BRYSON LIBRARY, (TEACHERS COLLEGE.)
46. [ALBERT C. BATES.]
47. EDMUND JOLLIFFE.
48. LEVI W. EATON.
- (48). LEVI F. EATON.
49. MARIANNE BEERS STERLING MEMORIAL.
50. BESSIE H. WILLIAMS.
51. HENRY A. SMITH.
52. EDWARD S. STICKNEY.
- 1899.
53. MATHILDE E. THÉBAUD.
54. ROBERT SCOVILLE—HERBERT SCOVILLE.
55. EVA LEWIS.
56. CHARLES EDMUND—ANNA BRISTOL PECK.
57. CHARLES PFAFF.
58. ADRIENNE ADAMS WICKHAM.
59. GARDINER GREENE—ESTHER LATHROP
HAMMOND.
60. J.[ULIA] B.[RADFORD] W.[HITE].
61. WOMAN'S CLUB OF WISCONSIN (I).
62. FRANCES SANFORD.
63. LOIS KELLOGG.
64. DETROIT PUBLIC LIBRARY.
65. CHARLES GODDARD WELD.
66. GEORGE S. CHAMBLISS.
67. UNIVERSITY OF MISSOURI.
68. GRACE ANDERSON SMITH.
69. GEORGE HIGGINSON, JR.
70. THE W. H. PERRY LIBRARY.
- 1900.
71. C. WILL CHAPPELL.

J. WINFRED SPENCELEY

- 72. MARY M. EMERY.
- 73. WILLIAM WHITING.
- 74. MAUDE HEYWARD.
- 75. ALLENE LeC. MERRILL.
- 76. HENRY KIDDER GILBERT.

1901.

- 77. MINERVA CUSHING CROCKER.
- 78. ELIZABETH HITCHCOCK BRAYTON.
- 79. JENNIE PRINCE BLACK.
- 80. CHARLES J. LIVINGOOD.
- 81. THE ALTON ROAD.
- 82. ALICE A. DODSWORTH.
- 83. ETHELBERT IDE LOW.
- 84. HANNAH ADAMS PFAFF.
- 85. ZELLA ALLEN DIXSON (I). (PICTORIAL.)
- 86. OHIO STATE UNIVERSITY (I). (OUTHWAITE.)
- 87. DARTMOUTH COLLEGE LIBRARY (I).
(CHAMBERLAIN.)

1902.

- 88. HENRY LADD CORBETT.
- 89. MARY FLORENCE TAFT.
- 90. FRED ERWIN WHITING.
- 91a. JOHN HAYS GARDINER.
- 91b. ROBERT HALLOWELL GARDINER, OAKLANDS.
- 91c. JOHN TUDOR GARDINER.
- 92. JOHN WINGATE WEEKS.
- 93. REDMOND CONYNGHAM STEWART.
- 94. WINFRED PORTER TRUESDELL.
- 95. MARGARET F. G. WHITNEY.
- 96a. BERTHE L. WELCH.
- 96b. A. WELCH.

BOOK PLATES

- 96c. B. D'ALTÉ WELCH.
- 97. MATTHEW HENRY TAYLOR.
- 98. MARIE WINTHROP.
- 99. GEORGE H. MIFFLIN.
- 100. ARTHUR FRANKLIN JOHNSON.
- 101. A.[DELAIDE] M. S.[MITH].
- 102. HALE MEMORIAL.
- 103. MAUD TEAHON.
- 104. LOWELL M. PALMER (I). (FERNS.)
- 105. VERYL PRESTON.
- 106. ETHEL RANDOLPH THAYER.
- 107. UNIVERSITY CLUB OF CHICAGO.
- 108. HORACE SWEENEY OAKLEY.
- 109. LOWELL M. PALMER (II). (EVERGREENS.)
- 110. GEORGE CLIFFORD THOMAS.
- 111. THOS. N. MILLER.
- 112. CHARLES RATHBONE BALLOU.
- 113. THE ZETA PSI CLUB.
- 1903.
- 114. JULIA MARION HOYT.
- 115. LOWELL M. PALMER (III). (DECORATIVE.)
- 116. HAVEN.
- 117. PHILANDER CHASE KNOX.
- 118. HERBERT SPENCER ALLEN.
- 119. W. B. L.[EEDS].
- 120. HENRY ROGERS WINTHROP.
- 121. MORRIS & LENORE BLACK.
- 122. LUCY WHITE WILLIAMS.
- 123. OHIO STATE UNIVERSITY (II). (WHITE
LIBRARY.)
- 124. GEORGIA MEDORA LEE (I).

J. WINFRED SPENCELEY

- 125. HENRY AND ALICE YOUNG.
- 126. CLIFFORD ALEXANDER COCHRAN.
- 127. ROBERT GORHAM FULLER.
- 128. HELEN VERNERA DRAKE.
- 214. WISTERIA COTTAGE PRESS. (Z. A. DIXON.)

1904.

- 129. ANDREW CHRISTIAN ZABRISKIE.
- 130. CHARLES STEWART SMITH.
- 131. MARTHA HOUGHTALING INGALLS.
- 132. FREDERICK NORTON FINNEY.
- 133. JAMES COWAN GREENWAY.
- 134. HARVARD COLLEGE LIBRARY, NICKERSON MEMORIAL.
- 135. HARVARD COLLEGE LIBRARY, VON MAURER COLLECTION.
- 136. M. K. G.[AGE] (I).
- 137. SUNDAY SCHOOL, FIRST PRESBYTERIAN CHURCH, CHICAGO.
- 138. SAMUEL STRONG SPAULDING.
- 139. ROXANA ATWATER WENTWORTH BOWEN.
- 140. EZRA J. WARNER.
- 141. ARTHUR CURTISS JAMES (141). WANDERINGS OF ALOHA.
- 142. WILLIAM PIERSON MEDICAL LIBRARY ASSOCIATION.
- 143. ROBERT SEVER HALE.
- 144. HENRIETTA ELEANOR ROBINSON.
- 145. UNIVERSITY OF MICHIGAN.
- 146. CHARLES WILLIAM CHASE.
- 211. RICHARD COLBY SPENCELEY.

BOOK PLATES

1905.

- 147. CHARLES EDWARD HOLBROOK.
- 148. E. L. W. — W. M. S.[MTH].
- 149. GEORGE LAUDER.
- 150. ROBERT STANTON BREWSTER.
- 151. UNIVERSITY OF CALIFORNIA, SPINELLO
MEMORIAL.
- 152. GEORGE LAUDER, JR.
- 153. GEORGE HERBERT PALMER.
- 154. SUSAN E. P. FORBES.
- [136.] M. K. G[AGE]. (SECOND VARIETY.)
- 155. EBEN MACBURNNEY BYERS.
- [124.] MABELLE HATTIE LEE. (SECOND VARIETY.)
- 156. MARY NIXON SMITH.
- 157. MELCHOR OCAMPO MANZO.
- 158. WILLIAM F. HERRIN.
- 159. ZELLA ALLEN DIXSON (II). (LANDSCAPE.)
- 160. LINDA THOMAS.
- 161. H. O. HAVEMEYER, JR.
- 162. GEORGIA MEDORA LEE (II).
- (162). GEORGIA MEDORA PRESTON.
- 163. GRAYCROFT
- 164. FRANCIS GREGORY WOOD.
- 165. GORDON ABBOTT.
- 166. MARIA LLOYD KING.
- [166]. HENRY LLOYD 3RD
- 167. JULIA FOLGER CARSON.
- 168. CHARLES HENRY
MARY LITTLE DICKINSON } DEERE.
- 169. HELEN CLAY FRICK.
- 170. CHILDS FRICK.

J. WINFRED SPENCELEY

171. GEORGE S. GOODRICH.

172. FREDERICK STARR.

1906.

173. ATHERTON CLARK.

174. JOSEPHINE ELIZABETH IZARD.

175. WOMAN'S CLUB OF WISCONSIN (II).

176. JANE SHERRILL KNOWLES.

177. PHILLIP MESIER LYDIG.

178. HARVARD UNIVERSITY, DEPARTMENT OF
ARCHITECTURE.

179. HENRY HOLLISTER PEASE.

180. EDWARD STEPHEN HARKNESS.

181. ISAAC N. SELIGMAN.

182. JAMES HOBART MOORE.

183. ELEANOR WHITNEY WATSON.

184. MARGERY WILLARD WATSON.

185. MABEL ELEANOR DICK.

186. CHARLES STEWART DAVISON.

187. ALICE R. STUDEBAKER.

188. NATHANIEL HENRY BURT.

189. CHARLES HARVEY BENTLEY.

190. ADRIAN HOFFMAN JOLINE.

191. ROCHESTER PUBLIC LIBRARY, WALTER
HURLBUT BOOK FUND.

215. FRUITLEDGE (HENRY ROGERS WINTHROP).

1907.

192. JOSEPH HUSBAND, ESQRE.

193. T. HENRY FOSTER.

194. DAVENPORT ACADEMY OF SCIENCES.

195. THE NEW THEATRE, NEW YORK CITY.

BOOK PLATES

196. DARTMOUTH COLLEGE LIBRARY (II).
(PICTORIAL.)
197. JACOB CHESTER CHAMBERLAIN.
198. HELEN PIERCE METCALF.
199. DOROTHY FURMAN.
200. JOSEPH MANUEL ANDREINI.
201. WILLIAM JAY.
202. PORCELLIAN LIBRARY.
203. MARY E. DOWNEY.
204. WASHINGTON COUNTY FREE LIBRARY,
HAGERSTOWN, MD.
212. CLARE HOLBROOK SPENCELEY.
217. BISHOP'S HOUSE, QUINCY, ILLINOIS.

1908.

205. CHARLES PHELPS.
206. MITCHELL PUBLIC LIBRARY.
207. CHARLES PELHAM CURTIS.
208. ELLEN JUDITH CRANE.
209. READING CLUB, ST. MATTHEW'S SCHOOL.
213. J. M. A[NDREINI]

NOT IN USE AS BOOK PLATES.

CHICAGO AND SOUTHERN STATES ASSOCIA-
TION (1895).
SOCIETY OF MAYFLOWER DESCENDANTS IN
MASSACHUSETTS (1897).
MEMORIAL PLATE (1906-1909).

UNFINISHED COPPERS (1908).

THE LORD FUND.
FRANKLIN BUTLER LORD MEMORIAL.

J. WINFRED SPENCELEY

GREAT NECK LIBRARY.

BOWDOIN COLLEGE LIBRARY.

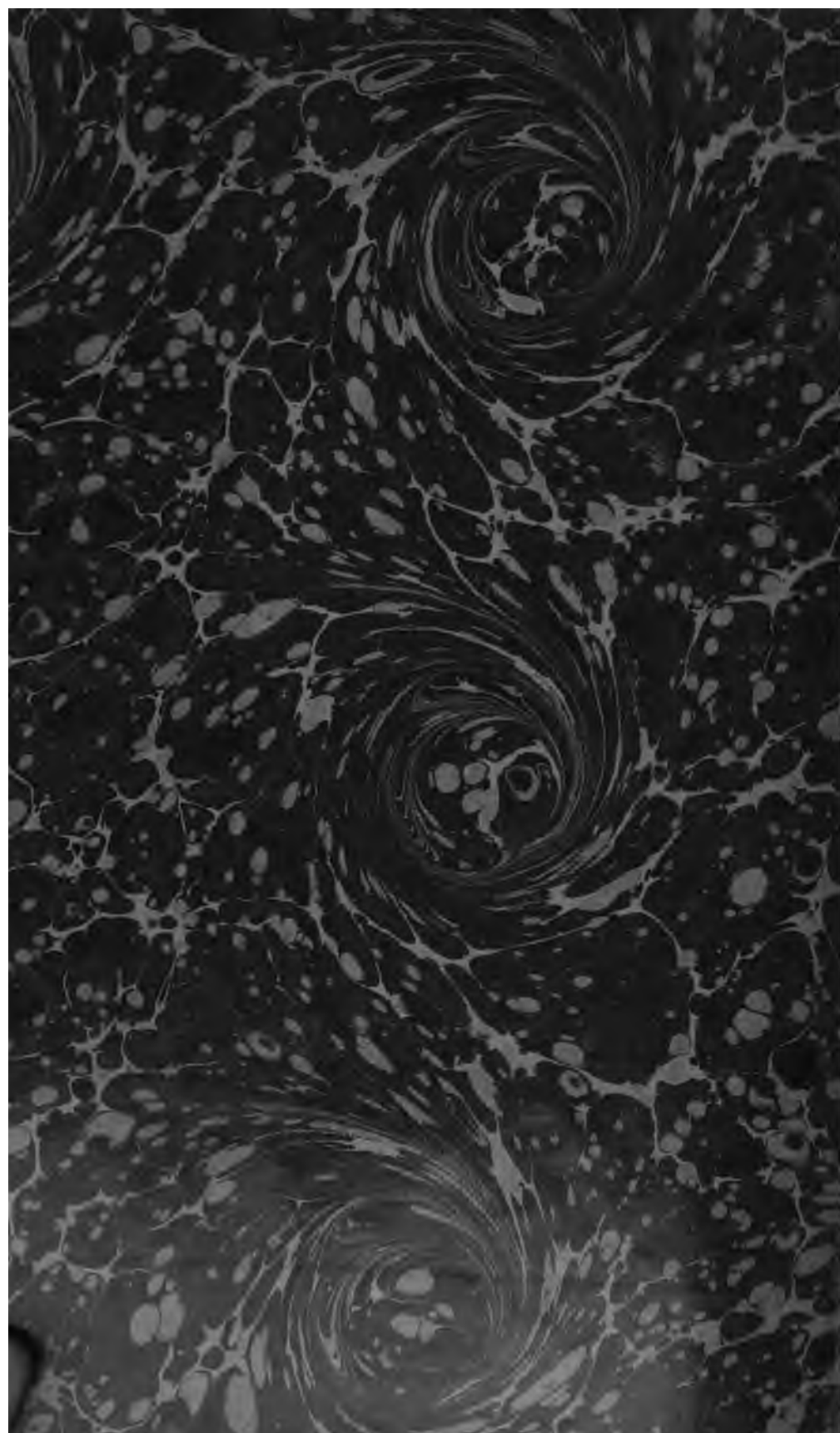
MARIA GERARD MESSENGER / FROM /

FRANK WILKINSON — MARY GORTON DARLING.



1







CECIL H. GREEN LIBRARY
STANFORD UNIVERSITY LIBRARIES
STANFORD, CALIFORNIA 94305-6063
(650) 723-1493
greencirc@stanford.edu

All books are subject to recall.

DATE DUE

--	--

